

THE ART OF CARVED SCULPTURE

VOLUME I

Western Europe, America and Japan

THE UNIVERSAL ART SERIES

Edited by FREDERICK MARRIOTT

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Vol. I. Western Europe, America and Japan

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THE FESTIVAL OF THE GRAPES

JOSEPH BERNARD

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EDITED BY FREDERICK MARRIOTT

THE ART OF
CARVED SCULPTURE

BY
KINETON PARKES

VOLUME I
Western Europe, America and Japan



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NOTE

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INTRODUCTION

THREE is a sculpture which is made from soft clay ; there is a sculpture which is made from hard rock. They are different ; the one is not better than the other ; the other is not worse. But the two should be like East and West : they should not meet. The reason is that they interfere with each other. When they do meet there is confusion ; they are alien. There is no valid reason why they should meet, for East is East and West is West. Modelling is one thing and carving is another thing. Carving can be two things, the legitimate and the illegitimate ; the real and the false, the direct and the indirect.

The materials of carved sculpture are numerous and easily available : all kinds of woods, all kinds of stones, plaster and concrete, the metals. Prizes are offered in America and in Australia for sculpture in butter and in sugar. There are other materials awaiting the carver quite as uninviting. The matter is simpler in carved than in modelled work ; a brick or a friable piece of clinker have possibilities. To the aboriginal carver the wall of his limestone cave, the bones of his last meal, and the tusk of the mammoth offered material, and for tools he used a sharpened flint and an unsharpened hammer head ; he carved direct and without models ; he carved what he had seen, and what he was feeling.

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The tools of the carving sculptor of to-day are almost as primitive as those of the cave-man. It is only the discovery of fire and the consequent developments of human faculties that have caused the multiplication of hardened steel chisels ; the hammers and mallets are practically primitive still. It is true that pneumatics and electricity have introduced the drill, but the principle is the same : a weapon with which to attack hard material and give life to the forms of which it is capable. The artist has had to fight always ; he fought the rock-cliffs of India, he made great walls in Assyria and Babylonia, Mesopotamia, and carved them into sculpture ; in Egypt he built great stone structures and carved them into shapes ; in Central America he reared great sculptured rocks upon each other, making sculpture the material of architecture. All this the sculptor accomplished with the simplest tools, while Nature provided the substances on which they were exercised. These conditions persist ; the carving sculptor sharpens his tools, and the elements fire and water harden them for him in readiness for his attack on the rigid elements of Nature in his translation of them into art.

To work direct is to be dependent for design on the mass of material. If the sculptor accepts its dictation, he has also to submit himself to its limitations. This is a discipline, and as such not without value, but there is nothing of the kind in modelling, and herein lies one of the fundamental differences between the two processes. It was the dragooning of direct carving that produced the primitive work of the highest quality ; it had its uses as the dominating factor in formative

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design. The West African sculptor of the great ivory tusk in the British Museum found suggestions for his work in the shape and consistence of his material. He found no difficulty in subordinating even his pressing sense of the naturalistic to the limitation which developed into a convention established by the material. He was helped, not to say directed, by the shape of the tusk and by its character as carvable stuff—a narrow piece of curved ivory 6 feet long by 6 inches at its widest. The carver produced thereon a vertical design of a man riding a horse, the man elongated to an extreme degree, except his hanging legs, which seem more a part of his steed than of himself. The horse, instead of being elongated vertically like its rider, is strangely contracted longitudinally, so that relatively it becomes vertical and its complete length is comprised within the limit of the width of the tusk. The whole thing is out of proportion, viewed from a naturalistic standpoint, but because its design fits its material and was determined by it, it is entirely acceptable ; the material indicated the treatment ; the artist adhered to its limitations, and it all seems natural and right.

This is perhaps an extreme example, but there are others, only less in degree, to be seen in modern sculpture : in Rosandić's wood figures ; in those of Meštrović and Konenkov, and in the modelled figures of Céline Lepage designed for architectural purposes, which would have been more appropriately made in some glyptic material direct.

It does not follow that a tree-trunk necessarily indicates a pillar or a caryatid, but in practice it often happens, for the law is good that the material shows

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the way. It does so to a different extent in almost all materials. The intimations of marble, stone, granite, steatite and alabaster are of a different character, ruling treatment rather than, as in the tree-trunk and tusk, form. They can be had in any shape and size and can be fitted for any purpose so long as in their substance they suggest the purpose : they must be treated according to their consistencies. Steatite and alabaster are not usually placed in outside situations, nor are they used for carving of great fineness and precision. Moreover, they are easily broken and do not handle well, and consequently they afford aspects of glyptic work different from those of hard marble and stone, while granite offers a still further modification, its consistency demanding a broadness of treatment unnecessary in the other materials.

Some marbles and kinds of stone improve with weathering, and in varying degrees admit detailed work. Granite and its allies wear well either inside or out, but their hard and crystalline nature presents a difficulty to the carver of minutiae which it is not worth while to overcome. Indeed, granite both by its consistence and its appearance is the substance *par excellence* which projects itself upon the consciousness of the carver and commands a treatment entirely of its own. Granite and basalt and such-like stones will produce a commanding effect from broad treatment of the chisel, and take a polish that protects it from atmospheric decay.

The materials of sculpture therefore intimately determine its character. With hard crystalline granite it is more difficult to get nuances of subject and

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spirit, and so granite is an inferior material for a portrait statue. Basalt yields more easily, and the portraits by Egyptian artists are living testimonials to its applicability for such a purpose. Marble is, however, the suitable substance above all others for this purpose so far as glyptic work is concerned, because the softer stones offer less the satisfaction of durability to the artist, and the harder less scope for his detailed analysis.

So it comes about in glyptic work that the best portraiture and most materialistic portraiture, the finest exposition of character, the most extensive exploitation of realism are accomplished by the carver in marble : simplification is less worth while in this material, and it may be left to basalt and allied hard stones, or to steatite and other soft stones, for opposite reasons, for the occasions when simplification becomes desirable or necessary.

With plastic sculpture these reservations do not apply ; the modeller is not hampered—nor helped—by them. His task is the simpler one : he moulds his clay, however minutely, and casts it in plaster, and perhaps scrapes that too, and then he casts it, or has it cast in bronze, which should reproduce every nuance of his touch ; every impress of the character he is reading or the subject he is imagining. He suffers no such handicap as the carver : he can be realistic, naturalistic or decorative at will : the mobile wax or clay in his hands will obey every command and demand he makes, and the bronze will not modify it to any impossible extent. Plastic sculpture does not suffer from the disabilities of glyptic. All sculpture should be based on a loving study of nature, and even decora-

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tion gains by it, but it cannot be denied that naturalism becomes more difficult in carved work, and simplification becomes more effective. Carving, especially in the hardest kinds of materials, offers obstacles to the complete pursuit of nature, and so demands more particular conventions.

Modelling is undoubtedly the medium of the complete realist, and its facilities in this direction led to the decadence of Greek sculpture, as they led to the difficulties which even Rodin was unable to overcome. There is no wart on the nose of a Cromwell, no monocle in the eye of a Joseph Chamberlain, no button on the waistcoat of a senator, nor crease down the trouser-leg of a financier, but may be readily and realistically reproduced in clay. There are no surfaces of face or hands, no waves of hair, no curl of the moustache that the delicate resistance of wax will not respond to. There are dangers in this particularity of plastic work. An over-statement of truth is often as misleading as a downright lie.

Other limitations of naturalism are offered by the use and object for which the sculpture is intended. A gargoyle can hardly become a complete portrait of Nature. Here is another dictation to the sculptor; another reason why he must on occasion depart from the base of naturalism on which he builds, but it does not follow that he must depart from truth. A gargoyle taken from its place on a church tower and regarded as a statue looks unnatural, but in the situation for which it is intended and in which it is often carved, it looks natural enough, its frequent grotesquery often lending reality to it: a realism born of its position, but

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seen out of it as a monstrosity. So again the artist is subjected to dictation—that of position.

* It has been advanced that no portrait of a man, woman or child should be greater than life-size—nor less ; that all realistic work should conform to size as well as to shape and proportion. The theory rules out an immense amount of sculpture ancient and modern, and precludes realistic work for decorative purposes. In this perhaps its real value is discoverable, for naturalistic decoration is an uneasy and not always a satisfactory proposition, universal as it is. Nature requires to be conventionalised into ornament. This is not to say that there cannot be design in a figure treated entirely realistically : there can, there must be, for design is rhythm, and no great piece of sculpture exists in which rhythm is not perfected ; no great sculptor ever existed who was insensible to design. It is the design of pure form, however, and not of ornament ; the rhythm of life which accords grace to all true and beautiful sculptural work. There is no graceless great sculpture ; no great sculpture that is not natural, no spontaneous outburst of sculptural lyricism that is not full of this kind of design. Regard the wonderful bronze plaques with their astonishing high-relief figures from Benin City : every figure based on Nature, every plaque a complete design ; grace out of ugliness ; masculine grace. The African bronze sculptor—his knowledge of the *cire perdue* acquired from the Portuguese in the sixteenth century—had ideas of masculine grace which he exploited to the utmost ; he made bronzes almost in the round, so high is the relief of them, of kings and chiefs and Jujumen ; of warriors,

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of Europeans in their distinctive costumes ; of animale—batrachians, quadrupeds and fishes, and animals in family groups. It was a marvellous outburst of the expression of the sense of form, of beauty, of grace that possessed those sculptors of Benin, who would seem to have neglected the primitive stage of development and sprung into a savage perfection of rhythm at a bound : design of this character is everything.

Perfection, too, in naturalism did not come amiss to the West African artist. I have never seen a piece of modern realistic sculpture more beautiful than the mask of a woman in buff clay or dried terra-cotta lying amongst bead necklaces and other interesting things in one of the glass cases in the African saloon at the British Museum. I wish the nigger who made it lived to-day to instruct and inform his modern successors in Europe who are so often employed in exploiting his cruder idols to the neglect of perfect pieces of realism such as this, or such as the exquisite bronze head of a girl wearing a coral-bead headdress, nearby, cicatrised, but still beautiful, an astonishing piece of plastic portraiture. If the sculptor, or bronze-caster, or the ciseleur of the bronze decorative panels neglected the beauty of women, the authors of these two heads made ample amends. Neither Assyria, nor Egypt, nor Greece, nor Rome can show more naturalistic perfection. The calm simple head from the statue of Rameses II. in its high helmet of sorts, from Thebes, carved in quartzite, the carving reduced to essentials, is comparable with it, but this antedates the Benin head by some three thousand years, and is the more wonderful on that account.

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• Beauty will out : man must express himself of his vision for the benefit of those his fellows who can see what he has seen and feel the rhythmic ecstasy of it. Unhampered by the fetters of either material or position, in such works as these he allows himself a free rein ; he gives the bit to Pegasus and careers through space, caring not where he may eventually arrive so long as he still can make beautiful things ; express himself in design that is in itself an ascending spiral of creative joy.

It is the artist's privilege that he can turn all dictations of material and place into advantages. The great artist is never at a loss and not often in a difficulty, especially the great artist who does most things with his own hands ; whose research is not only into form and character, but into method and material. There are those who are not content with the ministrations of the clay, plaster and marble merchants, but must needs seek and find and carry for themselves. There is a London sculptor I know who digs his modelling material out of a singularly accommodating pocket of what is geologically known as London Clay, in his own back garden. Such eccentricities are not confined to the users of clay, however, for there are sculptors who retrieve their blocks of stone from builders' yards where they may have lain for years, and others from the seashore where they may have been for centuries.

CHAPTER I

GLYPTIC: FIRST PRINCIPLES

THE expression of the primitive art-instinct by the untutored hand of early man was of a dual nature, and dependent on the necessities and conditions of his situation as he emerged from his prehuman ancestral state. The cave-dweller incised his drawings on bone and on stone ; the lake-dweller moulded moist clay, and these processes were the vague beginnings of the glyptic and plastic crafts ; the rude forerunners of the great art of sculpture, more truly the mother of all the arts than architecture, for man began to build at a later stage. When the glyptic and plastic crafts passed to the art stage, that is, the creative, as a development of the merely imitative, the sculptor combined them ; he cut or moulded as he chose, or as the materials to his hand allowed, for the artist knows no restrictions. It does not follow, however, that in making this combination the artist was pursuing an altogether consistent aim ; indeed, it would seem that he was combining two kinds of technique, a hard one and a soft one ; a cutting one and a moulding one. Both are methods of expression indifferently, and neither is better nor worse than the other, but in their essence they are different methods. It is said that all the great sculptors have been carvers and modellers too. The hammer and chisel are not

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mightier than the modelling tool and the fingers, for virtue does not lie in methods, but in results. Works of genius depend on their creator's vision, and not on his manual dexterity. Now, however, that there is a renaissance of the art of sculpture after the deadening effects of neo-classicism ; now that the realistic reaction has spent its force, it is as well to keep in mind the distinctions which re-arise on a return to pristine practice.

The distinctions are inherent : on the one hand mouldable, on the other rigid. Mobile clay and wax, fluid concrete and molten metal are plastic ; they are capable of being built up into shapes by pressure and by the constricting and confining walls of a mould. The ceramic art is essentially plastic, and burnt terra-cotta sculpture is a direct form of it. The process involves the pressure of the free hand, and further developments demand the hand and tool and the potter's wheel or the squeezing of mobile materials into moulds. The casting process of liquid concrete and plaster on molten wax and metals implies the use of the containing walls of moulds, or, if the metal is in malleable sheets, its pressure into shapes by the action of a hammer and blunt tools, as in repoussé. All these things involve plastic change or modification of substance.

The conditions are altogether different with rigid materials, for they cannot be moulded, and for sculptural purposes they must be cut in order to be formed into shapes. It is hard to cut most metals in the round, and glyptic metal sculpture is therefore rare, except in the case of small goldsmiths' and silversmiths' work,

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but it is easy to incise metals with sharp tools, either as in engraving, where the pressure required is light and can be applied by the hand, or in chasing or ciselure, where a deeper cut needs the aid of the hammer. The Greek word *glyphō* means more than merely to cut or incise ; it means carving too, and so, in suitable materials, sculpture in the round is its product. Its tools are the mallet and chisel ; the unaided hand is inadequate for the task. Hard stone, like granite, the softer marble, the even softer alabaster ; hard wood like teak and oak, the more yielding box and ebony, the soft pine, cherry and mahogany must have their appropriate tools in order that the shapes of the artist's imaginings shall be revealed by them. Plastic modelling and glyptic carving are therefore as principles in opposition.

The methods by which carved stone becomes sculpture, however, are variable. There are four : the workman's way aspiring to craftsmanship ; the artist's, which, as direct carving, attacks the stone or marble without the aid of either plastic or graphic sketch, which is the way of one who sees his work in the block, and sets out to give form to the creation seeking birth in its matrix ; the sculptor's, which allows a plaster model and either wholly or in part makes as near a copy of it as he can in stone or marble ; and there is also the other sculptor's way, by which a plaster cast of his own modelling is sent to a pointer, a workman who, by the aid of a clever machine, copies it in any size and kind of carvable material, desired.

It is the direct carver who is the sculptural artist of the popular imagination—Pygmalion. A picture of a

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sculptor armed with a lump of clay and a modelling tool is seldom seen, and yet Pygmalions—the artists with mallet and chisel—are rare. The great majority of sculptors are modellers and modified carvers only.

The direct carvers claim as a special quality of their work freshness and spontaneity ; a personal touch that is obscured in its passing to another hand ; a note that is lost by changing from one medium to another—from clay to plaster, from plaster to marble. They admit modelling in clay or wax when a bronze casting is desired ; in carvable materials, from soft steatite or alabaster to hard marble or granite, they demand the personal touch.

Eric Gill, who carved with his own hands, among other things, the stations of the Cross in Westminster Cathedral, and those of St. Cuthbert's Church at Bradford, insists that there is a joint responsibility of the artist and the material in any fine work of glyptic art ; that there is one real kind of art, that which owes its quality to the material of which it is made and so inspires the artist ; that a sculptor must make his carving according to his stone, unconditioned, or condition it to its position in his mind before making it. As a practical craftsman, there is to him no difficulty in conditioned work ; as an imaginative artist, no difficulty in the unconditioned. Eric Gill further insists that the essential of true sculpture is the taking away of superfluous matter and so revealing the desired form, whereas the essence of modelling is the building up bit by bit of a copied form, a synthetic process.

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What must not be overlooked, however, is the fact that graphic, plastic and glyptic are organically related, and that, after all, they are three modes of drawing. The instruments are the pencil or crayon or stick of charcoal, the spatula or the finger, and the chisel. In the minds of many sculptors no distinction is made, and as long as he gets the result he wants, he disregards such distinctions as, theoretically, may exist. This is regarded by the direct carver as a stumbling towards a result, rather than a direct march towards it. The modeller seldom uses graphic, unless he is engaged on works for which a design is implied ; the direct carver uses graphic on the surface of his material as a guide, but not as a design.

Inasmuch as drawings on the flat fail to convey all that is required even to the most experienced craftsman, is the excuse that some carvers use for employing models in relief or in the round. These may be legitimate for all mobile varieties, such as plaster work, metal-casting and forging ; for all carved work in stone, marble and wood they may be useful, but they are undesirable. Glyptic work, in theory, should not be based on plastic, for the conditions are different : in the former you cut away, in the latter build up, and the results cannot be identical.

For ordinary work of the façade or interior, the reservation must not be too strict, for conditions have to be faced, but there is the further aspect of the adornment of a structure by means of sculpture, by which I mean the admission into a plan prepared for it, of distinct and individual works, entirely the product of the sculptural artist, with suggestions only as to

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general design of placing from the architect. Here is different ground ; a stricter reservation, the artist's, not the craftsman's. In this it is incumbent on the artist to employ his individuality only on the most legitimate lines ; if he is using mobile materials, to see that he is consistent. It is not good for him to mix his methods ; it is as great a sin as mixing metaphors, resulting in both cases in confusion. The duty of the artist is to make for the public the rough places plain by refraining from practices which the public cannot and need not understand. If he models in clay, then let the product be in plaster or bronze, not in marble nor stone ; if he cuts in stone or wood, he must do it directly, so that all may see a rigid material has given way to an analytical process, and not scour and refine until all signs of his chisel have disappeared and all sense of the carving process has been dissipated. It is a cardinal sin for both artist and craftsman, but more forgivable in the case of the latter. The fundamentals must be respected and observed, and the nearer the approach to them the greater the artistry.

It is because this truth is being more and more observed to-day that sculpture all over the world is once again taking its honourable place in the hierarchy of the arts and is presenting living work instead of dead clay, marble and stone : sculpture both plastic and glyptic, for carving in itself is no better than modelling, nor modelling than carving. As Eric Gill maintains, modelling lends itself more readily to " anatomical exactitudes, but is no less creative than carving ; good modelling is every bit as good as good carving. They are different that's all."

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Modelling *qua* modelling is in no way less creative than direct carving, and it is only where the two methods are attempted together that possibilities of discounting the result arise. Gill might say that modelling lends itself more readily to structural subtleties, and that carving was a better way to surface expression. The danger to be avoided is that of confusing plastic with glyptic form and its production *per se*. It should also be realised that carving is by no means a mere finish, nor a last stage in sculpture ; it is not a matter of surface, but an essential in structural manipulation. In making a work of sculptural art by the glyptic process it has to be realised from its inception that the technique by which it is to be made manifest is one of cutting and not of modelling.

There are practitioners of the carving method who are willing to follow the analytic process to the extent of allowing an absolute dictation of form by the mass of material ; to follow the lines and shapes it presents, and to be inspired by those lines and the shapes they engender in the imagination ; to allow even the suggestion of subject. The artist goes to the quarry not so much to select a block for a subject, as to allow the block to find a subject for him. A slab of marble does not merely prefigure a high or a low relief according to its thickness, a shape according to its length and width ; a block of granite, with its obstinate resistance, does not suggest merely a treatment of certain simplified elements and their intimations of motives by its intractable substance ; a piece of ivory, with its yielding rigidity, does not offer only the opportunity for the display of minute detail, nor the hard surface of a metal

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sheet merely offer to the ciseleur those implications which every craftsman desires to feel emanating from his material. It is obvious that there is more implied in the direct treatment of the destined material than in allowing a secondary material such as clay or wax to come between, and if the materials are different woods, soft or hard, loose or close, different stones or different metals, the implications and intimations will not be unfelt by the real craftsman.

Whatever modifications individual sculptors may make in their practice and whatever reservations from the complete theory of dictation, there is an intelligent appreciation of such an absolute, which is not so much a toleration of it as an encouragement to its extension. There are difficulties in the path of most artists, especially the classical, and byways which even those most sympathetic to the idea may stray into in their zeal for the cause. I remember an illuminating instance. Eric Gill at the Goupil Gallery once showed what he called double reliefs : pieces carved in stone, as it were, in two dimensions. Both sides were alike : but why ? The volume of the stone was sufficient in each case for treatment in the round. At the same gallery in 1924 the same artist exhibited a torso in polished black marble—a beautiful work. It was flat, but it had a back and front ; it was a free relief, not a double relief ; it had a *raison d'être*. There are contradictions here. The distinguished Danish sculptor Utzon-Frank's Archangel Michael, seen at the Leicester Galleries in wax in 1924, is modelled in this way with less logic. Gill's piece of marble was presumably flat, but Utzon-Frank's wax for his bronze

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was any shape he liked. Only some dictation of position, as apart from dictation of material, could make this work logical, however beautiful in other ways.

It is not only the mechanical suggestions of material that are claimed as intimating concrete shape ; it is looked to, by the extreme extension of the theory, to furnish spiritual suggestion also. At the Goupil Gallery Salon in 1923, Eric Gill was represented by three astonishing statuettes—Woman Bending, The Splits (woman sitting), and The Splits (woman standing). These were admirable from the glyptic point of view and interesting from any, but in spirit they were entirely pagan. The question arises as to how the blocks of stone from which they were so admirably engendered could suggest to the carver these remarkably pagan subjects instead of the Christian ones that came so beautifully from Gill's workshop ! Were they suggestions of a mood rather than of the material, or were they spiritual intuitions entirely apart from any material whatsoever ?

With his stations in Westminster Cathedral, Eric Gill proclaimed himself a master of his methods, and this mastery was confirmed at Bradford. Since 1920 there has issued from his studios from Ditchling, from Capel-y-ffin, Abergavenny, from Hertfordshire, where his latest workplace is at North Dean, near High Wycombe, a succession of fine works which more than ever stamp him as an idealist, developed from an accomplished practical architectural craftsman. There was never any doubt of his craftsmanship ; there is none of his artistry. The Stations at St. Cuthbert's, Bradford, occupied the artist largely until 1924, and

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then began a series of isolated works seen at the exhibitions which progressively established Gill with the lovers of pure sculpture. There followed the Wayside Cross at Trumpington, near Cambridge, the Crucifix in a gallery at Westminster Cathedral, several pieces for Mr. Charles Rutherford, and Mr. Francis Meynell has one of this period. All these are carvings, for Gill comes more and more to fill his glyptic vocation. He is not really a modeller, but essentially a cutter of wood and stone, and his reasons he gives in his essay "Sculpture," issued in 1918 at Ditchling. For him sculpture is carving, a position he defended with vigour in his article, "The Carving of Stone," in *The Architectural Review* of April, 1926. A recent work of a semi-public character is the marble plaque placed in the foyer of the St. Martin's Theatre to the memory of Meggie Albanesi, and this, with other smaller works, confirms the artist's contentions.

No estimate of Gill's glyptic style is possible without reference to his drawings. He is a master-draughtsman, as his astonishing series of cartoons for the Westminster Stations, now in the Victoria and Albert Museum prove. Here we have sculptor's drawings, which are not plastic, as is the case with most to which the phrase "sculptor's drawings" is accorded, but a carver's drawings. They are instinct with all the qualities of glyptic sculpture and are eminently workmanlike and practical. Another example is afforded by the drawings in the French taste he made for the Soissons War Memorial Competition in collaboration with Mr. L. Rome Guthrie, the architect, in 1925. These are architectural, but his graphic work has the

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further direction of illustration and here he has made most exquisite drawings which must inevitably be studied in connection with his sculpture. These are extant : in architecture, the absolutely simple statements in pencil of such a scene as "At Salies de Béarn," in figures of various nudes exhibited at the Goupil Gallery ; in design, the Rossall School altar-piece for the War Memorial Chapel, a fine piece of drawing in direct pencil. The design for the Leeds University War Memorial, approved by the Vice-Chancellor, Sir Michael Sadler, who authorised the artist to proceed with the work, was the subject of discussion in the North. It has, however, been accepted by the Council of the University. It represents Christ flourishing the scourge and driving the money-changers from the Temple. The subsidiary figures have a distinct contemporary symbolism—hence the discussion. Eric Gill is the Carlyle of carving.

Gill has pictured several important books, and, further, has illustrated by means of wood-cuts which are the most distinctive of all that kind of engraving of to-day. During the year 1927 the output in this direction was bountifully seen in exhibitions at the St. George's Galleries and the Goupil Galleries in London. All these graphic exercises have the true glyptic sculptural effect, and of late certain sculpture of the artist has taken on the delicious delicacy of these engravings—for example the *Chloe*, of the Goupil Gallery Exhibition in the spring of 1930.

From 1926 to 1928 Gill was very prolific, exhibiting at the Goupil Gallery several smaller pieces, as well as the War Memorial altar-piece for Rossall School,

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in oak. In 1928, at his one-man show at the same galleries, there were fifteen pieces in ivory, pinewood, Bath, Portland, Hoptonwood and Beer stone. These included a realistic crucifix with iron nails in the cross, tinted ; a pictorial Resurrection, a splendid caryatid cut from the trunk, with effective use of the markings of the wood, over life-size ; and Susan, a large head with hollow eyes and decorative upstanding hair, coloured. This exhibition was glorified, however, by the presence of Mankind, the colossal polished Hoptonwood stone female torso, the most important of all the sculptor's ideal works, an epitome of his whole principle of æsthetic : massive, simplified, the thighs short, the buttocks small, the calves thick, it is yet realistic qualified by a nice naturalism which is the essence of beauty. The back is superb in its curves ; the front view very noble, with ample breasts and square hips. This torso is Gill's testament of beauty and it now stands in a garden—the garden of a brother sculptor, on the Mall at Chiswick, a challenge alike to the Greeks, the Egyptians and the Modernists.

It often happens, when an artist is a craftsman too, that after long years he becomes more and more of a craftsman and looks at his work only from that point of view. It is a matter for consideration as to whether the greatly arduous work of carving, incessantly exercised, does not become to some extent stultifying. The amount of thought that goes into one piece of work is prodigious. Would that amount be more usefully and vigorously expended otherwise ? It all depends on the artist. If the actual manipulation

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of material stimulates the faculties, then it is all to the good, but is there not a disposition in craftsmanship to acquiesce in the soothing effect of continuous manual labour and to the sufferance of a certain amount of mental inertia? Art should be a continuing stimulative process and the modeller's quicker results—if such are conceded—may compensate to a certain extent for the carver's small output; it may, on the other hand, lead to slickness and consequent slackness.

There is no doubt that the handling of the material of a work of art from start to finish by its creator must result in a more intimate expression of the initial intuition. There is an affection for his product possessed by the sculptor of real spiritual intuition which makes him jealous of its handling by any other person, and so are direct carvers made. But there is the case of the modeller in which this affection is lavished on the quality of the ultimate result. Havard Thomas was a pregnant example, and Alfred Turner is another. The works of both are essentially plastic and are modelled in the first instance in clay, or in wax, like Havard Thomas's *Lycidas*, in which form the whole splendid plastic genius of this artist is explicitly revealed. Modelling generally, however, implies some severance from personal contact in the mechanical process of casting, but, as surface quality is an outstanding feature of the work, the primary affection is renewed, in their cases, after the hiatus, with a vigorous intensity. The same might be said with regard to pointing in marble or stone, but in practice this is not the case, and, indeed, in

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practice it is not universally the case with bronze-founding.

Havard Thomas and Alfred Turner, both represented in the Tate Gallery, however, are particular exceptions. Their after-treatment is as loving as the first stages and as persistent, and the essential plasticity of the work is not modified, as it is now concerned only with finish and not with structure ; it does not turn a veritable plastic work into a glyptic one. Structure has already been disposed of in the modelling, and could hardly be carried further except at the risk of destroying the plastic freshness.

The degree to which these artists have brought their surface textures is greater than usual, but it does not therefore place their work, either in marble or in bronze, in the category of carved sculpture, which indeed, as I have said, is not invariably nor primarily concerned with surface finish as such. There is too little distinction between the bronzes and the marbles of these artists, the latter being as completely plastic as the former, although worked on with hammer and chisel, instead of chisel and file and patination. The Mrs. Asher Wertheimer marble bust by Havard Thomas is as highly fabricated as to its surface and as generally smooth and brilliant as is the bronze of the cast *Lycidas* or the other bronze works of this artist. It is to be reckoned to the good that in these two special cases the faculty of plastic expression has not been obscured by an attempt at glyptic ; that mere surface accomplishment, surface quality, has not been mistaken for the real carving quality and inspiration.

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It is in the realm of pure sculpture that the direct carving question arises most acutely: in portraiture and the production of ideal pieces—torsos, statues and reliefs without direct architectural application. In the consideration of such extensive pieces of one-man work as the stone figures on Australia House by Harold Parker, Epstein's figures on the British Medical Association Buildings in the Strand and those on the Temple of the Winds, or Ernest Cole's on the London County Hall, we do not think so much of the method of production, but take it more or less for granted. When, however, we see Epstein producing an ostensibly glyptic work in his Rima panel on the W. H. Hudson Memorial unveiled in Hyde Park in 1925, it is easily apparent that his talent is for plastic presentation. All the works above-mentioned, and much of the other carved work on the exteriors of London buildings, show clearly enough the bias in favour of modelling possessed by each respective artist, and by those others who have made finished models in plaster for craftsmen to reproduce in stone. It is different with some few others, and it is significant that these are spoken of with a certain added respect as conscientious artists, meaning, one would suppose, that they are more solicitous with regard to their work than are some others. Meanwhile, modellers may well take heed to the anachronism exhibited in the Rima panel, which would have been more acceptable if cast in bronze, for Epstein is an undoubted master of modelling, but the requirements of an instinctive carver are other than those exercised by the creator of the Hudson Memorial. The surface of a glyptic work



PSYCHE

ALFRED TURNER

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must demonstrate that it is carving. The carver's concern is, by the analytical reduction to pure form, to preserve as sound a construction as the obligatory simplification is capable of expressing. There is no necessity for completing carved surfaces with a laboured fineness. This was not the way of the primitives, nor of those who practise architectural sculpture ; it is not the way of those who count mentality as of greater moment than manual skill, or of those who, as modellers, regard the bronze-founder as an ally rather than as an enemy, who leave to the caster and the fabrication of the patina the blush of the furnace or the oxidised film left by the acid or other chemical agent. It is hardly realised how important is the function of the bronze-founder, and when I speak of modelling and subsequent founding, it is with no intention of trying to lessen the value of the founding craft, nor of disparaging the art of modelling. They are not only intimately, but vitally connected, and the adjustment between the wills and ideas of the sculptor and his founder has to be very fine for perfection of result. Sculptors have been sometimes and sometimes are their own founders, but to-day the dual capacity is possessed by few. It is argued that if it is desirable for the worker in carvable materials himself to carve, it is also desirable for the modeller to cast. This is not so : the modeller works for reproduction, the carver does not. A cast in bronze or plaster secures no greater efficacy merely because it is made by the artist as such instead of a skilled caster ; a replica in marble is not a replica unless it is carved by its author, and made in any other way is a mechanical repro-

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duction. In all cases, replicas of carved work are undesirable, for one of the essences of glyptic production is its unique character. It is desirable that a bronze also shall be unique, but this is a matter of sentiment, and does not enter at all into the artistic aspect of the question : a replica of a bronze may come out as technically superior to the original.

It was some years before the War that Arthur G. Walker startled the Art Workers Guild with the suggestion of direct carving. At a lecture, fully illustrated with examples and diagrams, he demonstrated the facts underlying the art of carved sculpture. With remorseless logic, he, a modelling sculptor in practice, insisted that carved sculpture must be direct, unhampered by the shackles of plastic. His own custom was based on graphic and material. There was but little response then to his appeal. Only his friend, Thomas Stirling Lee, was stirred to action. But Stirling Lee had not the same grip of the idea as had Arthur Walker, and his work carried no glyptic conviction. I remember his colossal Man and Boy in marble at his studio in The Vale, Chelsea : it had most admirable features, and deserved a better fate ; its rejection by the Academy was a blow to its creator from which he never recovered. Stirling Lee had, however, failed to observe the first principle of glyptic form, his group was badly composed, and it is a wonder that it did not decompose from its own inertia ; it was only suitable for bronze. He carved many reliefs of great beauty, but they are not much different from the best work of the period, for he carved from the outside aspect, while Arthur Walker sees in material a thing which he has as an

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artist to reveal. I believe that once Stirling Lee rejected a block of marble because he could not carry out his idea in it ; he gave it to Arthur Walker, who at once saw an idea in it which has since emerged as one of his finest works.

CHAPTER II

MODELLING AND CARVING: ENGLAND

THE problem of method is ever present in the minds of the younger generation, and in his exhibition of drawings and small sculpture at the Independent Gallery in 1924, Frank Dobson intimated that in his researches after a stylistic technique he was still very greatly concerned with plastic form. Indeed, both in the drawings and in the modelled pieces he had lost touch with the clear-cut outline which is of the essence of glyptic work. He exhibited a small study for Cambria, a projected Welsh war memorial, in which a large reclining female figure, now cast in bronze, is holding out flowers, which represent the Fallen, to the small crouching figure of Posterity, who pays homage to the symbolical blooms as she takes them in her own hands. The group is convincingly plastic and would seem to be the direct result of a highly-developed tactilism which inevitably demanded the complete intimacy of clay or plasticine and the sensitiveness of the finger-tips. The group is impressive, the essential rigour of draughtsmanship has been obeyed, the resulting form is bountiful and satisfying, and the same may be said of a torso and a small portrait, Mary, exhibited at the same show. What arises from the important Cambria is, first of all, its author's facility in modelling, and, secondly, the



WOMAN'S TORSO

FRANK DOBSON

Facing p. 28.



CORNUCOPIA

FRANK DOBSON

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question of his carved work. Is he divided between the two processes ? Is it worth while to pursue both ? Can there be a high degree of veritable glyptic quality in work produced by hands which are habituated to the plastic method ? Is there any inconsistency in the dual practice ? Bourdelle carved a little at one time, but relinquished it, and, oppositely, Bernard modelled at one time, but did little but glyptic work during his latter years. The centre of the problem lies in this, that an artist should not model for carving, for none would ever dream of carving a model to be cast in bronze.

Frank Dobson is no professor of principles, but an astonishing perpetuator of feelings and emotions. Into these his research is directed, most frequently by his plastic method. Sometimes, however, a conception takes hold, and it has to be liberated glyptically, for it has obviously engendered a sensation which is too rigid for clay, too exclusive for wax. Generally, Dobson works out such an intuition in stone ; I imagine that marble is too ambiguous for him. There is no sophistry in Dobson's work, as there never is in primitive, nascent feelings. So Dobson feels for a block of stone, rather than casually encounters it, allowing it to make its suggestions to him. He is too temperamental an artist to need the craftsman's inspiration, fertile as such an inspiration often is. Dobson's suggestions come from within himself rather than from within the block of stone. Most of his carving was done in earlier years, two heads leaning on hands in red Mansfield stone of 1921, the torso in Ham Hill stone, the Marble Woman of 1924, the figure in Ham

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Hill stone left unfinished in 1925, and subsequently evolved as *Cornucopia*. There is no doubt but that Frank Dobson's genius is plastic, and no less doubt but that plastic or glyptic it is true form-research. It has been the inspiration of the younger sculptors since, in 1920, it was displayed at the Exhibition of Group X, and subsequently at those of the London Group, Friday Club, and the one-man shows at the Leicester Galleries.

With *Truth*, the life-size statue in bronze of 1930, culminates the phase of intensive modelling with which Dobson was occupied for four or five years. In 1930, he once more returned to carving, and from a fine piece of Greek marble about a yard long made one of his several female torsos, a reclining one with exquisite sense of form-values, delicately carved with a further development of the glyptic practice. Dobson was born in London in 1887, picked up the idea of modelling in sculptors' studios, studied drawing at Newlyn, and Hospitalfields, Arbroath, and returned to London to occupy a unique position in his art which owes nothing to outside influences. He has exhibited at the Internationals at Venice, and at Dresden, Stockholm, Paris and New York.

Dobson's work will probably come into line with certain work on the Continent, particularly with that of the *taille directe* school. It does not range with the sculpture of ideas which flourishes in Scandinavia, but rather with the form-sculpture of Finland. Frank Dobson has no soaring monumental fantasies to his account, no great symbolic memorials with which to startle the world, but simpler statements of beauty

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which are true if unconventional. He worships at the altar of beauty more than he drudges at the shrine of utility. There is no doubt but that he has already added a new grace, if a strange one, to the plastic art of the world.

As to the relation of plastic and glyptic, a general uncertainty is felt by sculptors, and it is exemplified in the work of J. D. Fergusson, one of the most forward of British artists. He was born at Edinburgh in 1874, matriculated, and was for two years a medical student. Paris claimed him for art, at first as a painter, sketching by the side of the Seine, studying in the Luxembourg and other galleries, working at Colarossi's and Julien's. He travelled in Spain and Morocco, painting the scenery with a full, riotous palette, and returned to Scotland, where he has exhibited largely at the Glasgow Institute of Fine Arts. But the spirit of Paris has always possessed him. He belongs to the *Salon d'Automne* and the *Salon des Indépendants*, and has now turned sculptor. His incisive character has led him to carve direct, and he carves in wood and plaster and in stone, and his work is informed with all the spirit of research which has marked the activities of the post-impressionists, cubists, vorticists and abstractionists. Cubism is the principal note in his sculpture. At the Leicester Galleries at the beginning of 1925, he exhibited his Pagan Goddess of 1919; *Eástre*, Hymn to the Sun, and *Dryad*, of 1924. R. Walter Sickert wittily wrote in the Introduction to the catalogue that, as Fergusson expresses himself, "thus might we expect a race with knees of granite to express itself. . . . His *Dryad*

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is an example of the best effect to which a batten two inches and three-quarters square has up to now been stripped. . . . Perhaps the most important modernist triumph of to-day is the assertion of hardness as an ideal in place of softness."

This is wise as well as witty, for it explains the pre-occupation of the modernist sculptor with stone as hard as iron and as tough ; with granite almost as brittle as glass and more chippable than marble. But it was not in the Dryad in wood at the Leicester Galleries that Fergusson displayed his struggle with hardness, but in the astonishing stone plinth, *The Garden*, 1915, which formed part of his sculptural exhibit at the Lefèvre Galleries in St. James's, London, a month after. In this dull-looking fragment of what I think was some sort of sandstone permeated with an iron salt, and seemingly as hard as iron, was to be found the very essence of the glyptic spirit : the fight with and the ultimate subdual of material by the artist. Here and there in times gone by this war was waged, and proofs of its severity are fortunately left to us in Egypt—proofs of the triumph of the artist spirit over all difficulties of technique and material.

The artist of to-day is engaged again in this battle ; he makes excursions and engages in skirmishes in plaster and wood and alabaster just as Fergusson has done, and Durst, Dobson and Palliser are doing, and he goes wrong sometimes, as at the Lefèvre Galleries, where his *Basket Woman*, *Gloxinia*, and *Souplesse*, all conceived in terms of glyptic hardness, were basely delivered over to the wiles of flowing bronze. Each one of these three works was con-

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ceived glyptically, and there was only treachery in surrendering them to the plastic medium. Apart from their technique, they were essays in research: the *Gloxinia* a frankly vorticist experiment, the other two compact of the exaggerated planes and masses of cubism, like the wood Dryad.

Neither Fergusson nor Dobson, however, have as yet aspired to the formidable task of expressing in concrete shapes the abstractions which we are promised in the new departure, art *de novo*—art which owes nothing to Nature and everything to the creative inceptivity of the brain of man. These so-called abstract forms have only been attempted with real seriousness in the work of Lawrence Atkinson in London, and by the young Polish sculptor, Jacques Lipchitz in Paris. Both these artists work for the most part in the plastic mode, but it is obvious that the shapes they engender are more fitted for glyptic expression. Atkinson has done a considerable amount with mallet and chisel, however, and the extensive study of his work called “The New Art,” by Horace Shipp, published in 1922, has as frontispiece a portrait of the artist engaged in carving one of his non-representational figures. This figure presents, whatever else it may not present, an excellent piece of original ornament, and suggests its fusion and that of its fellows into architectural stone decorative practice. Many of Atkinson’s pieces are essentially glyptic, and not least when their patterns are incised, as often happens, and do not depend on their three-dimensioned forms. Lipchitz also works in stone, and suggests also architectural application. He is less thoroughly abstract

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than Atkinson, and indulges at times in representational motives.

It will be a long time before the strangle grip of modelling is released from the neck of carving. There are many called to the art of glyptic, but few are chosen. Most of our sculptors are quite willing to model, many to model for carving, but few to carve without modelling. There are some few who carve only; a few more who carve and model, but for the most part keep the two functions fairly separate. Richard Garbe, is one of these, and his influence exercised officially will be of the utmost value to the art of sculpture in this country. Already Richard Garbe's work has had its effect in the direction of decoration, if less pronounced in that of structural architecture. But he is essentially a decorative artist who loves to lavish his cunning to the utmost on ivory and marble. His first adventure as an Associate of the Royal Academy happily exhibits three aspects of his work, carving in ivory and marble and modelling in bronze—aspects with which he has already acquainted us in previous exhibitions. His exquisite Autumn in ivory, 3 feet in height, in the first place shows a subtle sympathy in the treatment with its material. The heart of an ivory tusk is homogeneous in structure, but it has at the base a considerable space which is hollow. To utilise to the full the whole piece, the dictation of this structure determines form. The shape of the tusk is a further factor in this determination. So this lovely piece, symbolising the drooping, almost wilting character of the subject, broad below, its hollow portion imbedded in the base, tapers above into a conventionalised tree

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with resting birds. The main portion of the trunk is carved with the grain into a beautiful semi-nude female figure. This work has been purchased for the nation under the terms of the Chantrey Bequest. In *The Mummer*, a piece only $1\frac{1}{2}$ feet high, a fine fragment of Serravezza marble, glyptic principles have been carried out directly and so successfully that the real beauty of the material has been preciously preserved ; the invitation to play with surface lighting has been accepted. The freedom of treatment afforded by modelling for bronze as shown in contrast with the sterner regimen of carving is well seen in the same artist's mobile and delightful design of *Fantasy*, a horse-body with a woman's head and torso, and on her back a roguish young faun.

Carving of any kind is a sober and intimate craft often pursued in almost cloistered privacy. The craft demands aloofness for the necessary concentration upon it. It would seem that the natural environment of the veritable carver might well be the family, and certainly several of its exponents have derived from such an origin. Others have acquired their taste for making things with their own hands from the craft atmosphere which they breathed when young. There is no better oxygen. Such an one is Richard Garbe, for his father was a true craftsman, well known in London for his taste and for the cunning of his constructive fingers, and Garbe himself now works in the seclusion of the country, as do Alec Miller and Eric Gill.

Richard Garbe is a modeller turned carver from conviction. He still models, as witness the beautiful bronze statuette *The Cloud*, exhibited at the

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Academy in 1924, *The Spirits of the Wind*, and the touching *St. Dunstan's group of Mother and Blinded Son*, of 1923. There are many other modelled works for architectural and other purposes which have been made in later years, and many dating back to the time when modelling was the sculptor's chief method of expression. Now, however, he is concerned with carving by predilection, and exercises the craft in marble, stone, ivory and wood. He was born in London in 1876, received some instruction at the Central School of Arts and Crafts, but is by way of being a born artist, and certainly a self-taught and self-developed one, who for thirty years has exhibited at the Royal Academy. His sculpture affords considerable individualistic traits. He is an artistic egoist, working within certain sound traditional lines. He has lived the life of an isolated craftsman away at Hornchurch, in Essex, and there thinks, as well as carves and models, and expresses himself spiritually, and so saves his work from formalism.

It is more than twenty years since Garbe became dissatisfied with the ordinary methods of the sculptor, and came to the conclusion that to produce individualised work with some quality of the past in it, it is essential to get into close touch and sympathy with materials. The insincerity of much sculpture is due to the cleavage between the concrete and the abstract. Garbe feels that if the sculptor not only carves his own work, but carves direct, he will obtain some of that accidental, that illusive quality which the old work possesses. He feels that the copying of a clay model into stone, wood or ivory is like copying an oil-painting

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in water-colour or pastel, or *vice versa*—the result must be insincere. Certainly clay gives most interesting accidental effects, but those effects copied into another material are, to say the least, an absurdity. He is not averse to a rough sketch being made in clay, in order to get the main masses, but everything else should be sought for in the final material. He has worked in a number of materials: ivory, Paros marble and others of the same nature, Belgian black (a very hard and treacherous marble), rouge antique, onyx, and in soft and hard woods, and has found that each material suggests something peculiar to its nature and the method of cutting necessitated. His black marble mask of a woman carved in 1916 has a somewhat Egyptian quality, which was not, however, sought for, but came through working direct without a sketch of any kind, and is due to economy of labour and the hardness of the material, resulting in the forehead, nose and chin being nearly in one and the same plane. In a like manner The Stoic, of 1919, was the outcome of soft wood treatment, and was gilded later for effect. The Idol, in mahogany, a harder wood, was carved direct without a graphic or plastic sketch from mere drawing on the wood itself. The ivory triptych Venus Victrix was also carved direct, but from a rough sketch drawing made to help visualise the subject and then transferred to the material. In some cases, however, Garbe uses slight wax models, and considers that the figure of Flora has not succeeded, as it was carved from a half-size figure, and when finished the result was not unexpected.

Garbe maintains that it is neither necessary nor

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desirable to copy the mannerisms of a past period to get interest into his work, although he confesses that they do creep in on occasion. But he is convinced that each sculptor, if he works direct, will obtain a quality which will lift his work above that of his customary standard. All work that lives has necessarily a touch of personality, even in its fabrication, apart from its intuition and from the thought that emanates from it and infuses it with vitality. True principles, when understood and acted upon, are irresistible.

Garbe's earliest piece of direct carving is an ivory Head of a Child nearly 3 inches high done in 1903, and is obviously felt plastically. In the following year he made ivory carvings for pieces of craftwork, such as a clock, a mirror and a casket, and then practically for ten years ivory and carving were both neglected, while the artist was engaged on statues, statuettes, reliefs and architectural works in plaster and bronze. When several of his modelled works were converted by the pointer into marble, doubts began to arise in his mind, and in 1912 he decided to carve the important group, *Children of Destiny*—mother, father and child—from a plaster model 3 feet long. In 1915 he resumed work in ivory with a mirror frame of three low relief panels, and in 1916 the Black Marble Mask inaugurated a series of works carved direct, a Diana in onyx with certain primitive characteristics from which the sculptor was not averse, also to be noticed in the marble group *A Fairy Tale*, representing a reclining nude woman, at her back the head of her horse, and at her feet an eagle, and Night, another black marble mask, also of a girl, with hair decoratively

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treated and a large five-pointed star on her forehead, eyes half-closed. Another black piece due to its material being African hardwood, is also called Night, and is a female statuette, hands upraised to her shoulders and long draperies hanging behind from her head. This was the first of the several wood sculptures made by the artist, and The Mummer is another, of the following year, to which Garbe's most important piece of ivory carving belongs, the triptych Venus Victrix, 18 inches in height, on its decorative base. In the large centre panel is a girlish goddess standing erect with small panels of cupids with bows and above a transverse panel of an extended woman's figure. The leaves of the triptych include principal panels of two girls dancing and two playing upon a stringed instrument and singing, with smaller panels overhead, the whole being a work of distinctive beauty and taste and exhibiting a high order of executive carving ability.

It was, however, in the year 1919 that the artist really reached his true glyptic capacity in the seated marble statue of a woman 2 feet 6 inches in height, called To Attica. It is fitting homage. The figure has dignity and ideal beauty, and it is treated with the simplicity that marble, if it is to be tolerable, demands. An equal simplicity is maintained in the portrait bust of Mrs. Garbe of the following year, and in this case the cutting of the marble was accomplished from a clay sketch, and I have no doubt from sittings while the actual carving was being prosecuted. The work known as 1810, a girl's head and hands, was also done from a sketch model. Two marble reliefs are due to the year 1921, a 3-feet double panel in

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rouge antique depicting two partly draped women's figures of Joy and Sorrow, and a delightful Awakening of Spring of two undraped figures in a disc with, below, a boy and girl child, the whole treated in the classical manner with some application of floral ornament and measuring 4 feet in height. The Idol belongs to this year. It is an outstanding piece of modern English wood-sculpture, 6 feet in height: a woman with long hair and a little drapery, and with two smaller draped figures bending their heads and burying their faces in her shoulders. The main figure has fine glyptic qualities and is graceful and imposing. Flora is a draped figure, 3 feet high, of gilded wood on a decorated base, a sweet study in clinging draperies which generously indicate the accomplishment in wood-cutting to which the artist had attained by the year of its exhibition at the Academy, 1922. It was carved from a half-size sketch. The case of ivory carvings exhibited at the 1924 Academy contained a number of small items together with three larger reliefs of nude female figures beautifully cut and providing ample evidence of the development in the sculptor's work since he came to the conclusion that direct carving is the truer method of sculptural expression.

In the 1925 Academy, Garbe showed no less than three pieces of carved work, and as a further gesture in the appreciation of this class of sculpture the Chantrey Trustees purchased the Drake, cut direct in dark Irish limestone and surface polished only so that the markings for plumage show up white, an instance of the co-ordination of material with method. This work is also interesting as a free rendering from a sketch



THE MUMMER

RICHARD GARBE

Facing p. 40.



PRIMAVERA

RICHARD GARBE

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model, and this is also the case with the artist's delicate ivory figure, 2 feet high, of a Dryad, which conveys all the spirit of the tradition of the craft. His Red Shawl is of a different character; it is an essay in the tradition of Eastern lacquered wood-carving in Japanese ash from a small sketch, 4 feet 6 inches high and lacquered black and red. These three pieces are not only evidence of their author's versatility, but of the way in which sculpture can regain honesty and mastery at the same time.

In the 1927 Royal Academy, Garbe's carving was instanced by the St. Elizabeth of Hungary statuette, of exquisite grace, carved from a long piece of ivory tusk with a perfect curve. The following year a superb mask in ivory called St. Agnes appeared, and in 1929 the Sea Lion in verde di prato.

Garbe, as an accomplished modeller, has realised the implications of the plastic method. In his teaching scheme he has exploited them, and his students have no cause for complaint that the issue between modelling and carving has been kept from them. On the contrary, they have had every opportunity of testing the principles by experiment as well as by precept and example.

Richard Garbe was for many years the Master of Sculpture at the London County Council Central School of Arts and Crafts; now he is promoted to work of even greater importance in the Chair of Sculpture at the Royal College of Art. In this latter phase there is no doubt that glyptic sculpture will receive the attention which it demands. This is doubly sure since in the actual craft of carving Professor Garbe has the

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assistance of Alan Durst, who was his pupil at the Central School in 1913 and 1914.

Alan L. Durst was born in 1883 at Alverstoke in Hampshire and educated at Marlborough. His early association with Professor Garbe was singularly fortunate and of considerable advantage, for the student learned to value materials as the teacher valued them. Durst, like Garbe, is a worker in wood and ivory, and takes great delight in these materials, but attacks marble and other kinds of stones with equal gusto, always realising thoroughly the differing demands of each. What the treatment should be, he contends, can only be appreciated by the sculptor who does his own carving and is entirely in accord with his diverse materials. If a work is of such a scale as to demand assistance, the author of it should still do the more essential parts with his own hands and keep in direct and constant touch with those who are working for him.

With others who realise that to hew a block of hard material is the exact opposite to building up in soft clay, he admits the principle of analysis in glyptic and synthesis in purely plastic work. The practice of modelling a single object for reproduction in either marble, bronze or wood indifferently, he regards as wrong, for the modelling which is right for one material cannot be right for more. As creative sculpture is not the imitative reproduction of mere natural form, but the statement of living form, the vitalising effect of direct personal touch is essential.

On these principles Alan Durst depends. At the Exhibition in 1923 at Paterson's Gallery in Bond Street,

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London, he showed works in two media which entirely justify his method. Realising, too, the value of architectural sculpture in decoration, his carved circular panel in grey Hoptonwood stone, entitled *The Creation*, 2 feet 8 inches in diameter, has a special value, designed as it is for an overmantel in a plainly decorated apartment. It is a low relief of a man and woman, holding hands, and with them a cat and dog. The tree with birds under which they kneel is reduced to a plain decorative statement, and fishes and simple symbols complete a naive and charming work. In the same material in 1921, the artist carved *Primæval Combat*, a man and a lion. In this the man is kept homogeneous, the glyptic work confined to various expressive broken planes which sufficiently indicate the strenuous character of the struggle going on.

The following year saw the production of an exceptional work in the processional Madonna and Child for St. Dominic's Priory, Haverstock Hill, London. It is carved in birch wood and painted and gilded, and is 4 feet 10 inches in height. The crowned Madonna is seated in an elaborate throne-chair; the child stands on her knee. There are four attendant angels, two whose large wings form the sides of the throne and two above, smaller, engaged in prayer. It is an original work, carried out with simplicity of feeling, if elaboration of construction. It is a notable example of modern polychromatic sculpture. Another ecclesiastical work is the processional crucifix for St. Matthew's Church, Brixton, in ivory and ebony, and another is an altar crucifix and pair of altar candlesticks in the same materials. The ivory carving is

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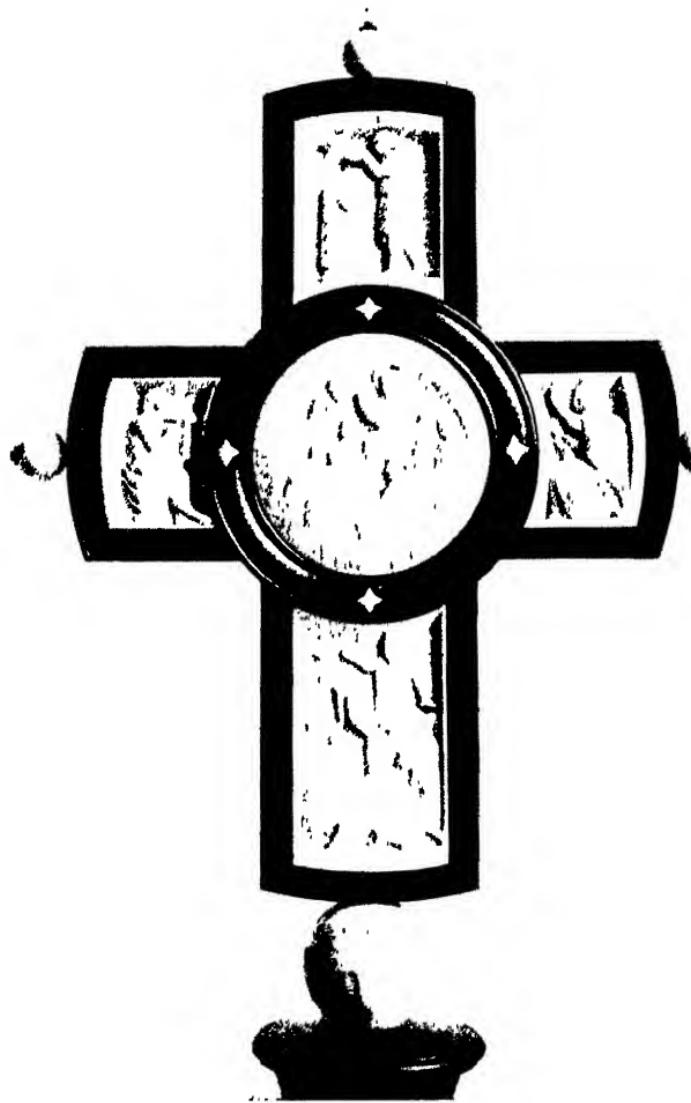
beautifully done and the design is well conceived ; the figure of Christ is dignified and his suffering not exaggerated. The candlesticks include a number of minutely carved small relief panels, which, set in ebony, produce, when the cross is placed as designed on a tabernacle, a traditional and satisfactory appearance. Another decorative ivory and ebony work is a biscuit barrel, 18 inches high, made in 1919, and exhibited at the Friday Club at the Mansard Gallery in London in 1921. The design includes a festival procession of men, women and youths, with horses, donkeys and other animals, with the fruits of harvest. Of a quite different character is the ivory figure of Prehistoric Man, 13 inches high, on a base of Belgian black marble, shown at Paterson's Gallery. In this Durst has come as near to cubism as his other work allows. It is, however, ostensibly an expressionist statement, and as such exhibits considerable power. Of the same character, but possessing even more interesting glyptic qualities, is the small group, a foot high, in Roman stone called *The Argument* : two old men seated closely together and very much interested in their occupation. This work has a tentative feeling in the direction of decoration, but this is even more evident in the larger group, 3 feet high, in Caen stone, *The Harvest*, a beautiful work in which the long sheafs of corn form the motive for the ornament, giving a bold heavy curve downwards from the man who is standing with it in his arms. This is continued by a lower sheaf clasped in the hands of the woman who crouches on the ground. The whole work has the solidity and dignity of an Assyrian carving,



VENUS AND CUPID

ALAN DURST

Facing p. 44.



ALTAR CROSS

ALAN DURST

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and is treated with as much simplicity, but conveys more intellectuality of conception. It is an impressive piece.

The use of cutting tools is an absolute necessity to Durst, and he not only cuts his stone and ivory for representation in solid form, but cuts wood for the purpose of reproducing his ideas and designs as prints. He is a wood-engraver as well as a wood-carver, and his works of this character, large and small, number at least fifteen, the largest measuring 13½ inches by 9, an extraordinary graphic representation of Hampstead Heath on a bank holiday. This is a great effort in wood-engraved design. Some others, however, are of a more simple and direct character, such as the Eve and Cain, but all are evidence of their creator's intense preoccupation with glyptic operations, and all thoroughly justify it. Alan Durst is one of the most consistent of the few British carving sculptors, his contact with modelling being almost negligible. He has a passion for cutting and he loves materials. The resistances that they offer are spurs to his achievements. He is an authentic modern representative of the primitive artist, one who is archaic by nature as well as by predilection and taste; one who takes what comes to his hand and subdues it to his spirit. It is a fine spirit in a gentle casket, moving more or less apart from studio life in London, pondering quietly over the principles of perfection in beauty in the quiet retreat off England's Lane in North-west London, a garden of flowers and grass outside his windows, and the peace engendered by serene colour schemes and essential goods and chattels only within. It is en-

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couraging that so consistent a carver as Alan Durst is now making his influence felt in the sphere of teaching His students in carving at the Royal College of Art are instructed not only in the right way of using hammer and chisel, but also in the right spirit of glyptic work. This was equivocal while the original name of Modelling School was retained, denying the significance of carved sculpture. It is only recently that the name has been altered to School of Sculpture

The assembling of new work of Alan Durst in 1930 was the occasion of the earliest completely authentic and consistent exhibition of glyptic as divorced from plastic sculpture to be held in London. It was Durst's first one-man show, and was held at the Leicester Galleries. There were twenty-six pieces included, in marble, stone, wood and ivory, from statuettes less than a foot in height to half life-size. The personality imparted to all of them was undoubtedly ; it was seen to be a thinking personality, and it included thought upon pure æsthetic form, structure, technique and principle. The principle is direct carving without plastic models or mere sketches ; the form is that afforded by materials ; the structure depends on the materials and the æsthetic consists in the application of a personal sense of the beautiful. There was a little sitting torso in Serravezza marble, and another piece in Greek marble, in which the lines were full of grace and the surface full of light. There was a leopard in Siena marble which displays the colour-and-polish-capability of that material in an admirably workmanlike way. There was a small wood female torso which is a brand plucked from the burning, inasmuch as it is a

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piece of seventeenth-century oak, yellow and brown with its respectable age, retrieved from a cottage then being reinstated at Alton in Hampshire, near Selborne, where Durst was then carving in his country studio most of the things for the exhibition. There were two amusing chocolate-brown statuettes, man and woman, called The Tumblers, carved in jarrah wood from Australia, and a light oak relief and two or three pieces in ivory and ebony, in the style of the artist's crucifix and altar candlesticks in Canterbury Cathedral. The stonework was varied, and the principal piece was the mother and child in Clipsham stone, a rough material of pleasing colour. This is fancifully called Venus and Cupid, and is a gracious naturalistic group of generous curves. In Roman stone there was a statuette of a shire horse, so simplified in form that it might well be described as Horsiness, in its essential structure. The Goat in Clipsham stone is simplified too, but in its planes a somewhat more angular statement has been reached. This piece is architectural, as is also the intriguing seated Portland stone figure of Job, designed for an architectural setting in some town street. Its height is 2 feet and its attitude utterly uncomfortable and inconsolable, its expression reduced to the simplest terms of human anatomy in a series of angular planes. There were other pieces of equal importance, and all well exemplified the absolute necessity in glyptic work of keeping it away from the taint of plastic. In this one-man show Alan Durst was proved to have arrived at the stage of mastery, and to have vindicated the sturdy principles upon which all authentic carved work is based.

CHAPTER III

THE WILL TO CARVE: ENGLISH PRACTITIONERS

LEC MILLER, the direct carver of thirty years' standing, is a modeller also, but with a strong and uncompromising view as to the dissociation of the methods. At his one-man show at the XXI. Gallery in 1920 there were thirteen examples of plastic work and thirteen of glyptic. The latter included portraits, statuettes and crucifixes in limewood, pear, cherry, sycamore, cypress, and oak, and in alabaster. They were obviously conceived in a different mood from the works in plaster as well as executed by a different method. The only concession made by this artist is that even if the sculptor makes a model and works from it, either large or small, but does his own cutting, then he is bound to impart to it a glyptic effect while ensuring it from lapsing into plasticity. In this he admits the practice of Michelangelo, and some of the precepts of von Hildebrand, who was an entirely plastic artist. Michelangelo, however, he regards as a carver *par excellence*, and is of the opinion that it is difficult to find in his marbles any feeling for plastic treatment, and if, as is likely, the small anatomical wax figures in the Victoria and Albert Museum are the studies for the David, then it is plain that these were only sketched in order to



FAMILY GROUP

ALEC MILLER

Facing p. 48.

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make the forms definite in the sculptor's mind before he began to carve the statue on the colossal scale. This makes it difficult to draw a distinction between the method of carving from a model and carving direct, but Miller thinks this of less account, as the sculptor's real task is to treat the stone, marble or wood, so that there is every evidence of the sense of chisel cutting a hard material and not the sense of the thumb moulding a soft. Whether he makes a small preliminary model, as Michelangelo occasionally did, or carves direct, is not so important as that every sculptor should do his own carving—or all but the roughest hewing—himself, and that models either in clay or plaster or soft stone should only be regarded in the artist's mind as a means of defining, or of merely suggesting, the desired forms. With this conception clear, the actual carving, even of one technically inexperienced, would have at least the true quality of chiselling.

Alec Miller deplores the tendency to regard all sculpture as plastic. It is due to the pernicious example of the neo-classicists, but encouraged in England also by Dalou and Lanteri, who, as plastic artists, were entirely admirable. More widely it is due to the great French school of modellers, and, in no small degree to von Hildebrand, who in Florence and later in Munich had so great a number of young sculptors flocking to him for instruction. It was maintained by the assemblage of students at La Grande Chaumière sitting at the feet of that great plastic master Bourdelle, who died in 1929.

It becomes necessary, therefore, to distinguish between the plastic and the glyptic impulse and to be

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able to mark down examples of the product of each. Marble is undoubtedly, as literally, the stumbling block. It cannot be right in view of the diametric differences in the impulses, that a work shall look equally sincere in bronze and in marble if made from the same model, no matter whether the model is carved or modelled. Supposing it is modelled, and is admirable in bronze, for bronze is the most permanent recorder of the plastic impulse, it cannot be similarly authentic in marble, which is by its nature the recorder of the glyptic. In point of fact, most of the marble work of the last century is not authentic, as it was made by workmen with mechanical contrivances and was often untouched by its originator. This is a reprehensible practice, and no true artist should, on consideration, acquiesce in it.

It is satisfactory, in viewing a piece of sculpture with intelligence, to know from its appearance, as well as from its conveyed spirit, the way it was fabricated ; to realise that if it is in a carvable material that it has been cut ; to recognise that it has been cast, if it has been modelled, for modelling is the basis of casting. From the appearance of a piece of sculpture the cultured spectator should recognise if its origin was mobile, fluid, or if it was resistent, rigid ; if it was built up, synthesised, or reduced down, analysed.

Everyone knows that a marble statue has been carved, of course, and a bronze one cast, and it is generally assumed that there is nothing more to it. It matters, however, who carved the marble. If the sculptor made only a model which was used by a formatore or professional carver, then the marble

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statue is not the work of the sculptor, it is only in the form of his work. It may be very good carving, but it is not authentic. One of the troubles is that the formatore carves so smoothly that the result is the obliteration of all indications of the process by which the work was produced. Polished marble is very beautiful, but it has been the curse of glyptic sculpture ; it has seduced the artist from a basic honesty. The play of light on a polished surface is delightful either in bronze or other metal casting ; the carved surface of stone should function as a breaker-up of light as well as a reflector. It is monotonous to have a whole surface polished, and there are abundant possibilities of variety in a mixed surface treatment in marble or granite as there are in bronze and brass. Both to the sense of vision and the sense of touch there is beauty in variety, and I cannot but plead for the further exploitation of plastic and glyptic surfaces by contemporary artists. If this were done some of the confusion between plastic and glyptic would be avoided, and it would be easier to recognise to which process a work in marble, granite or other stone is due. It is to be regretted that so much effort is wasted in bringing whole surfaces to uniformity and two separate processes to but one end. It should no longer be thought right in carving a statue to follow unhesitatingly the appearance of a cast model.

Graphic aid may be allowed, for drawing is a convention ; it is not a matter of concrete form in three dimensions, but if it is taken for granted that a pencil, stick of charcoal, paint brush, modelling tool and chisel are all instruments of draughtsmanship, the difficulties

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of understanding plastic and glyptic form are lessened. What has to be avoided is the confusion of the end and the means. No artist should model for modelling's sake ; no artist should carve direct for carving's sake ; he must not chisel for the pure joy of chiselling, but for the pure characteristic form he is to evolve, the visible emanation from his work of the spirit of it.

It is the French influence as a whole that has led sculptors astray, in the opinion of Alec Miller ; not only that of Lanteri, but that also of Rodin, who was essentially a plastic artist, and when faced with problems of a glyptic nature, shirked them. "Is sculpture just modelled form translated mechanically, or by human machines, into another material ?" Alec Miller inquires. "Or should it be conceived in its own material and thus be instinct with the essential properties and qualities of the material ?" To him the answer is obvious ; to him Rodin was the blind who led the blind into the *cul-de-sac* of plastic realism, and found it was indeed a dead end. The perverse wrongness of Rodin's marbles contrasts violently with the rightness of the plastic treatment of the bronzes which, fine and vivid as they are, convey no sense of falsity, insincerity nor incompetence.

Miller, who was born at Glasgow in 1879, has done a great deal of architectural work, which he has varied by excursions into portraiture, including Edward Shanks and A. F. Navarro. A bust of a child and a nude wooden statuette, *Daphne*, were shown at the Royal Academy in 1923, and a seated portrait statuette of his wife in basswood on a walnut plinth the following year, and portraits were also seen at the Arts and Crafts

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Show of the Academy in 1923, and some of his works in this and other kinds have been exhibited at the Royal Scottish Academy, Glasgow Fine Art Society, and Walker Art Gallery, Liverpool. Another work is a very fine rendering in wood of a family group—his own wife and two children—21 inches high, a scale on which it is difficult to get a satisfactory single piece of wood for the purpose. Another recent work is the delightful applewood portrait relief called *Charmian*, the daughter of Mrs. E. Richards Orpen, 13 inches high. In the Royal Academy of 1929 his statuette in limewood, *The Sphinx*, was seen.

It is interesting to note the opinion of the confirmed direct carver, Alec Miller, at variance with that of Francis Sargent as an indirect carver—to be discussed later—with regard to Cellini's advocacy of his own and, as he states, Michelangelo's practice. He sees a total dissimilarity of the small figure in the Bargello from the big Perseus, which he considers has lost the delicacy of the first study and become coarsened. The reason for this, he thinks, is that the process of thought by which the model was conceived has not been concealed in the finished work ; it has lost the first clear vision of the intuition, which should be not only the starting-point for any work of art, but its finality as well. He maintains that an enlargement from a small plastic or even glyptic model must always produce a different result ; the original conception was either large or small, but it could not be both with equal success.

In all the façades of Rheims, Chartres, Wells or Lincoln, there was no question of anything of the

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kind. The work was absolutely direct ; nowhere does it show a trace of plastic treatment. In Miller's opinion, the work is done twice if not carved direct, and must, consequently, lose its freshness. It is suggested usually by the modellers that the Gothic craftsmen were given plaster models to copy in stone, and the suggestion leads to a further question, that of the authorship of the plastic models !

Gilbert Bayes is a direct carver in as far as some of his reliefs are concerned, but, living the life of to-day of an artist with many commissions, he has to resort to other men's strength in order to extend his own powers of production. He realises how lengthy a sculptor's work is, as he understands it, to a greater extent perhaps than many contemporary plastic artists. One special point to him is that a work when finished must be fresh and never show signs of its author having become tired. It is this that forces him to employ others on the earlier stages of all his pieces. At what stage such help should be invoked and at what stage it should cease are problems for each man to decide according to his own conscience.

In any case, Gilbert Bayes finishes all his carved work himself, not particularly on account of the mere surface he wishes to leave, but more from the structural standpoint, for he predicates a greater concern with surface expression than with mere surface finish : quite different things. His talent is plastic, but he makes, as is the case with all such, a nearer approach to cut work the less he thinks about the final surface. The amount of carving he puts into an individual piece varies, and depends on the treatment he considers

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necessary for the full expression of the subject. Always from the first moment of conception, however, if even in the form of a pencil note only, he visualises it in the material in which he intends to make it, and, if possible, its destination or position, and strives to keep these things in mind at all stages. In this way undoubtedly it may be expected that the actual character of the work of a modeller may approximate to a finished result in carving, but it can never be the same.

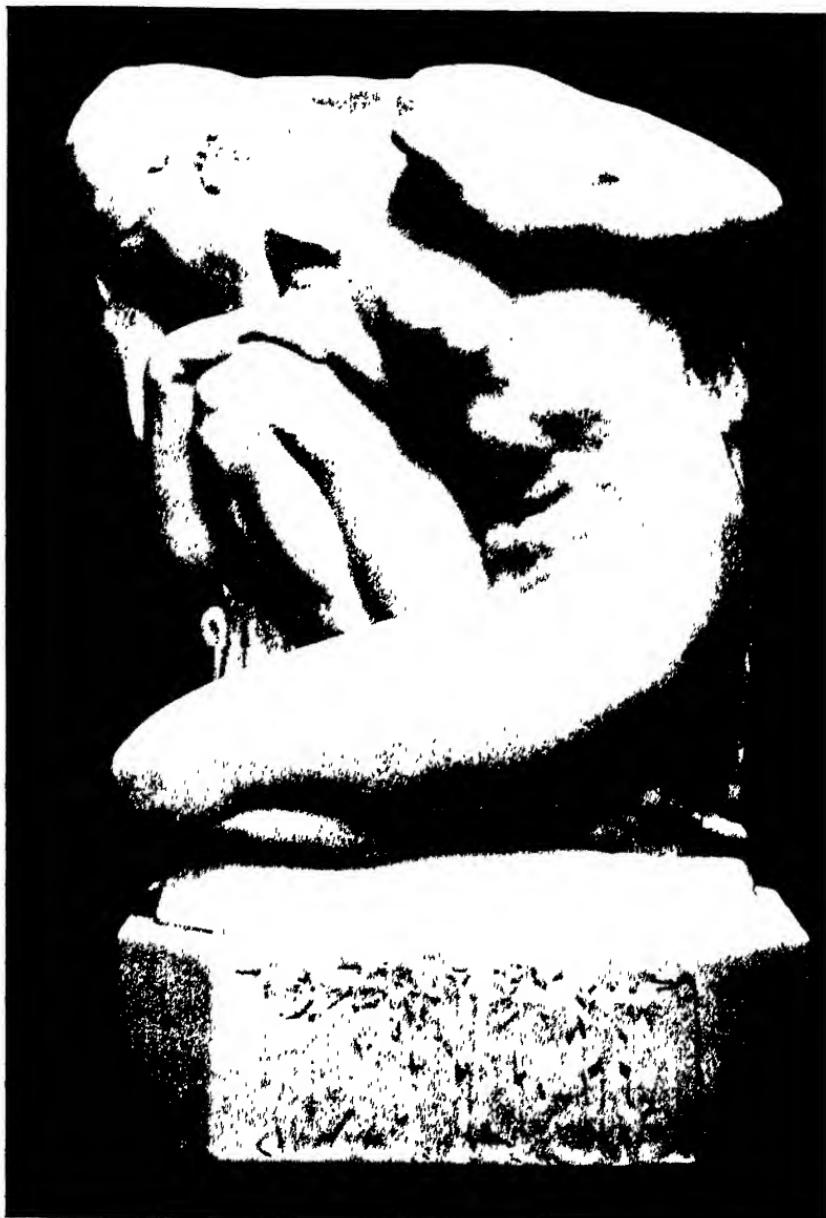
His exquisite *Unfolding of Spring* of the 1923 London Royal Academy and the 1924 Rome International, one of the most significant indications of the revival of carving in Great Britain, illustrates his method. He always saw this as a block of marble, and in its concentration of interest, its compact design and grace of composition, it more nearly approaches absolute glyptic work than anything else he has done. He took over the carving at a much earlier stage than is usual and worked at it intensively thereafter. In consequence, its freshness, its spontaneity and its spirituality are undeniable. It does not depend for its beauty on the quality of the material, but on the realisation in carving of a fine intuition. It is not dead marble, but living creation, admirably adjusted to the ideality of its conception. Suggested as to its earliest germ by that wonderful sight, the unfolding of the blossom of a pear tree, the whole pageant of Nature's regenerative forces developed until there emerged that symbolic figure of a woman in all purity and health ready for the great act of generation, bending close to earth, brooding with chin on hand, and in her other hand and round her the

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fruits that earth provides in each of her annual uprisings. To add to the spiritual significance of the work, the base is carried into an allegory of life, with numerous small figures in relief.

Gilbert Bayes believes in and loves the small things of life in spite of the colossal men and horses he makes for his monuments. An unfolding flower and budding Nature in every form are to him continuing wonders, and he is working at a presentation inspired by running streams and water meadows, of which there is nothing more beautiful in all the world. The art of sculpture, whether plastic or glyptic, provides the thoughtful mind of Bayes with the powers of an adequate expression, and he demands for it a greater consideration in its use and its needs, for in England too little attention is given to its placing, its layout and its surroundings. He aims to make sculpture so full of life that living people will respond to it with their love ; to make it real, inspiring, joyous and restful, for the happiness of people, part of their daily lives, not part of a visit to a museum ; not a dead thing for dead people ; hence his love of fountains and colour, which he expresses in ceramic forms. To work to the glory and memory of the living past in sculpture is a great thing, but to add to the happiness of an artist's own day and generation is a greater.

For all this a better understanding of the ancient and noble art is needed and in no direction more than in the distinction between carved and moulded work. For ordinary sculpture's daily needs it would seem, therefore, that a modified practice, such as that adopted, for instance, by Arthur G. Walker, might be



THE UNFOLDING OF SPRING

GILBERT BAY

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the best plan. He is a modeller, who carves direct in wood and ivory, stone and marble, makes mosaics and indulges in other crafts, and so approaches the condition of the ideal individualist in art. It is needless to say, therefore, that he is a prodigious worker, labouring daily, impelled here and there by a waywardness that is yet all-purposeful; guided by the feeling and whim of a moment which extends into a continuous effort, enduring for weeks and months, until the feeling has become exhausted in the realisation of the idea by means of the most suitable method that suggests itself from moment to moment. To Arthur Walker himself the questions of ways are lost in the demands of means and are beyond theoretical discussion.

The artist's intuitions, however, are subjected to modifications if his work is not merely confined to his studio. Recently there is a distinct if restricted approach by architecture to sculpture. In such a case, the artist has to emerge from his studio to conceive a practical thing, which shall also express his own conceptions: in London in 1929 there was a striking example—a fine object lesson in direct carving upon buildings, an art which has suffered greatly from the interposition of modelling. The best work of the times since the Gothic was done by workmen from special models provided by artists; the worst by workmen from drawings or casts supplied by builders. This example implies and includes many of the problems confronting the glyptic practitioner.

Gilbert Ledward is an artist who links the sound tradition of the older men with the freer practice of the rebels. He is a modeller, but he works very largely on

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the marble and stone in which a good number of his designs appear ; he is a lover of classical form with a decided taste for realism. He is less archaic than Eric Gill, and less classical than was Derwent Wood, and within the compass of his individual style he has produced some original works. He is a Londoner and was born in 1888. He was a student at the Royal College of Art and the Royal Academy Schools from 1905 to 1913, and, gaining the Gold Medal and Travelling Scholarship, proceeded to the British School at Rome in 1913. The work which won for him this distinction was in itself a distinguished one, indicating unusual powers. It was *Diana and Endymion*, conceived in terms of vigorous naturalism, and while the vigour gives place, the naturalism remains in an accomplished life study of a nude woman which shows its author's sincerity as well as his powers of anatomical modelling.

An intensive study of art in Italy, having further enlarged his equipment, he was ready for a career when the War broke out, and he joined the Royal Garrison Artillery as lieutenant. This, too, proved of service to him, for when in 1918 he returned from the Italian front, he began to work on the series of reliefs for the Imperial War Museum which led to War Memorials. When stock is taken of these in the years to come, it will be found that Ledward most seriously affected the whole general taste in this form of post-war activity, and shared with some few others the distinction of saving the memorial art from sinking to the deplorable level promised by certain examples. These reliefs were seen at the Academy in 1919 : large panels 8 feet

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high and 6 feet high respectively of The Violation of Belgium, and the Eight-Inch Howitzer panel. As was to be expected, in these classical repose has given place to dynamic realism. They have a distinct pictorial interest, and their value as historical records is considerable.

For Kilkenny Cathedral Sir Reginald Blomfield has designed a beautiful altar to the memory of the late Marquis of Ormonde, the great yachtsman, which was erected by the present peer, and the reredos is a pleasing marble relief by Ledward, of Christ surrounded by angels. After such work as this, and the important War memorials mostly in bronze, Ledward cogitated upon the relation of modelling to carving. He had further opportunities of pursuing the subject when he was appointed to the Chair of Sculpture at the Royal College of Art, for here he saw the difficulties encountered by the students in the confusion between plastic and glyptic which the teaching at the College up to that time had not been framed to dispel. The period was fruitful if not prolonged.

Gilbert Ledward was as shy of the professorship as his two immediate predecessors, and in 1930 Richard Garbe was given the chair resigned by Ledward. The step was a turning-point in the career of Ledward, who had already made approaches to authentic carved sculpture, exhibiting at the Royal Academy in 1929 his fine Caryatid Figures, and following this up with the Reclining Woman the year after. Directly carved, the caryatid group is fine form, but inclining to the plastic of bronze. It is too open in structure ; it is insufficiently architectural, for as a caryatid it is

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not really capable of carrying the presumptive weight of the superstructure. Its glyptic does not display quite sufficient evidence, but as a composition it is admirable, although its lines and lights are complicated. As pure form, considerations of technique apart, it is a striking indication that naturalism is in no need of distortion in order to be effective. With no preparatory model, but only the sculptor's graphic for guide, in the reclining figure Ledward has almost perfected his glyptic technique. Here is a figure full of knowledge as to structure which is a searching after form. It is a somewhat daring piece of investigation, for there are no less than three open shape passages, one between the left arm and the head, and the others furnished by the legs. The sculptor has been greatly daring, for form in space, or space-form, is the most difficult problem of carving, and the resulting shapes the most difficult to make beautiful. Compared with them, the shaping of clouds or sky-spaces is almost simple to the painter, who can visualise them. The direct carver has no such possibility. The shapes in this recumbent statue as seen from behind and before are simple and fairly graceful. The masses are bold, and the design, a difficult one, is decorative on a planning of realism. The subject is "Earth rests, the ancient fires are still ; her jewels are set, her knees drawn up like the hills." It is a good symbol ; its execution in Roman stone is very good, and it might very well be used in an architectural setting. Although its main aspect is two-dimensional, a top, or third, is just as charming, suggesting a tomb application, or the surmount of the two lower terminals of a garden stairway.



CARYATID FIGURES

GILBERT LEDWARD

Facing p. 60.



MOTHER AND CHILD

GILBERT LEDWARD

Facing p. 61.

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Ledward's emancipation from the current errors is complete, and his practice is now an enlightened one, with a disregard for all the difficulties which modelling sculptors continue to endure.

It is gradually being realised that carving after all is not the long-drawn-out process that the modellers contend. Modellers who are now practising carving express astonishment at the results of persistent application in actually reducing the amount of time taken over a work. Gilbert Ledward discovered in making his reclining statue of a woman in stone, in 1930, that the time taken was actually less than that which would have been required to model it in clay, cast it in plaster, send it to the formatore, and return it to the studio to have the finishing surface put on it by his own hands and chisels. Alan Durst, an ardent carver, says that modelling is an arduous process, and one which is a waster of time.

Herbert William Palliser is one of the most authentic of the English carving sculptors. He was born at Northallerton in Yorkshire in 1883, and trained at the Central School of Arts and Crafts and the Slade School in London from 1906 to 1914. He was a fellow architectural student with Eric Gill, and the two together practised the important sculptural-architectural art of lettering in stone at their joint studio at Hammersmith. Here they broke away from professional architecture in favour of architectural carving. This was led up to only subconsciously and by way of the practice of lettering, and Gill's early Mother and Child resulted in this casual fashion. Gradually the reality of direct carving was

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forced on them, although they both modelled. Palliser has a very distinct feeling for animal forms which is the possession of many carving sculptors. He carves from Nature, and his studies have led him to realise the truth in archaic work that it looks as though it was done from four sides ; it has four faces, and this realisation is due to his research into animal form and his realisation of early classical form. It is not merely an all-round view that thus results from direct working, but a complete feeling for mass and space. An all-round view is possible from working to a human or animal model, but the secret of archaic work lies deeper than this mere superficies. Palliser does not want a full-sized model, or the life, now that his studies have been completed, but he likes a small plaster model to carve from, or, when confronted with the block of stone, he might feel at a loss. He is never at a loss in his feeling for Nature, however, and he is at variance with much modern work on this account.

He holds that there is an over-exaggerated sense of the material, which the modern movement is suffering badly from, leading to meaningless extravagance in the way of form, at the sacrifice of the finer qualities to be obtained from Nature.

The question of simplification is another vexed question of the day, and he thinks that it is not necessary to whittle away all the finer qualities of a figure in order to obtain volume and solidity because it is to be in stone, and to produce a set of forms consisting of flat planes or segments. It is the infinite variations of forms that are within, and go to make up the planes that are of interest in a fine work of sculpture and yet

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in right relation to the whole. That is the distinguishing quality to him of the finest works of the past. He further insists that there is no necessity to oversimplify for distance or height in a building. Even if not entirely seen, the minor forms create an atmosphere which can be appreciated from any point of view.

In pursuance of these ideas, the sculptures of Palliser have an individuality which is rare, even in carved work, and he well illustrates his theories in his practice as both direct and indirect practitioner. Examples are, of direct work, his Girl with a Parrakeet, a stone relief, and Sea Lion, Anteater, and Slate Torso, and, from full-sized plaster models, his Owl, and Pelican. Havard Thomas was Palliser's teacher at the Slade School, and he derived a fine sense of form from him; not only of form but of surface, and Palliser is one of the carving sculptors from whom is expected a sensitiveness of final treatment.

Coming of a line of carver-sculptors, Edgar S. Frith, of the Elgin Studio, Chelsea, has the advantage of tradition. To his father, W. S. Frith, much of the best architectural carving in London is due, and the present representative of the family is adding to it. Naturally, Edgar Frith has developed with the times, and his work has the modern feeling which the sculpture of to-day demands. His more intimate pieces, in which he indulges his unfettered fancy, have been exhibited at the Royal Academy. In 1928 he sent a model for a carved stone panel, which indicated the direction from which he regards carved work. It is part of the Frith tradition that before a work is carved, a

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detailed model in plaster should be provided, and this idea extends even to the works which Edgar Frith carves with his own hands. In 1930 Edgar Frith's contribution to the Academy was a half-figure of a woman in stone which suffered from an apparently unfinished design by the dereliction of the matrix. Edgar Frith, foreseeing the extended use of concrete, has worked in that material, and has come to the conclusion that it is a plastic material, and should be either cast or modelled direct, but he does not regard cement as a carvable medium for sculpture.

On Thornycroft House, Smith Square, Westminster, is a panel by Edgar Frith, modern in feeling, with a nude male figure with hammer representing man's control over the forces of Nature, flanked by representations of a motor lorry and a steamship. The third generation of the Friths is vindicating itself in expounding practically their principles of architectural sculpture—modelling for mobile work in bronze, plaster and cast cement, the making of models for stone, marble and wood.

Edgar Frith was born at Battersea in 1890, and attended the South London Technical Art Institute in 1908, and in 1912 the Royal Academy Schools. He now definitely ranges with the modern school, and, like other members, sends his work to the Academy: the Head of an Athlete, in stone in 1924, and a bronze Portrait of an Old Man. Another modelled work is called *Monotony*, which represents three nude male figures carrying a block of stone, symbolical of the dreary labour conditions of to-day. This is one of a series on modern themes to which belong the relief



STAG RELIEF

HERBERT PALLISER



CLAMOUR

E. S. FRITH

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of Ferment, a three-quarter figure of a young man, a feature of which is the stylised hair, and Clamour, carved in slate in 1925, which is highly expressive, both in subject and in glyptic treatment, the dictates of the material having been faithfully observed. Such work as this places its maker well ahead of the older fashions, and gives promise of a further extension of the feeling and execution which architectural sculpture is beginning to exhibit, and which it has for some considerable time urgently needed.

Charles S. Jagger is primarily a modeller, but he is also a monumentalist, and as such intimately concerned with stone-carving. His two chief works in which stone largely figures are the War Memorial at Brussels and the Royal Artillery Memorial at Hyde Park Corner, London. Both bear important reliefs cut squarely in the stone as panels, and there is no doubt as to the unerring instinct for pictorial representation of the design. The Artillery Memorial must be regarded as the most important piece of realistic modern sculpture in London. One of the foremost functions of the artist is to stir into action the imagination of others by the exercise of his own, and in this case it is accomplished by the direct appeal of reality. It is direct and easily understood because of this. The stone howitzer which crowns the design is copied from the real thing, gadgets and all, so that even the most ignorant may understand and absorb in a measure its symbolism. It is ugly enough in itself with the ghastly ugliness of all engines of destruction, and cannot therefore symbolise the spiritual. In a rough and ready manner the spiritual, however, is to some

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extent symbolised in the plastic pictorialism of the panels and the other details, including the whole cruciform design, which fortunately is not banally insisted on. As an Associate of the Royal Academy, the sculptor, who is a native of Sheffield, trained at the Royal College of Art, London, was greatly daring in resorting to this unacademic but highly effective design. The work was awarded a gold medal by the Royal Society of British Sculptors as the outstanding piece of sculpture of its year.

CHAPTER IV

FUNCTIONAL SCULPTURE : ARCHITECTURE AND CARVING

LOGIC is no substitute for life and reality. If an artist designs his own sculpture with the intention of carving it, another may as logically design his own architecture with the intention of building it. The variations of function may even be allied in one person—the architect-sculptor-builder. A cathedral, a palace, or a great city hall could hardly be accomplished in this fashion, although Michelangelo did wonders, but in a more modest degree there are possibilities, as is illustrated in the case of Vernon Blake, at one time Director of the British School at Rome, writer, philosopher and artist, a British sculptor who lived at Les Baux in Provence and erected monuments in the district around, where he died in 1930 at the age of fifty-five ; dreamer and practical man ; direct carver, designer, architect, and builder with his own hands.

As the *raison d'être* of art is the necessity of expression, it follows that every true artist is a philosopher and every art-medium is but the means of stating his thought. A sculptor has an integrant, non-extended outlook, and he expresses himself in co-ordinating the three dimensions of mass in space ; in harmonising the bounding planes of these masses ; in enveloping

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the change of direction of the planes and in using significant gesture. Every artist has his individual gesture, and Vernon Blake busied himself in trying to differentiate between the ideas which possessed Pheidias and Michelangelo, and, although the elements of sculptural expression may be absolute, he, for his own ends, endeavoured to find out the variations of their combinations and proportions.

Realising that all great sculpture is bounded by really simple arrangements of planes, he investigated for himself and saw that Greek plastic as well as glyptic art makes special use of the straight line with a less extensive application of the curve, corresponding with a direct and rigorously logical mind-form. The Greek sculptural mind had little tendency towards metaphysical speculation ; it was desirous of the absolute concrete form. The Ilyssos is composed of a thorax mass, an abdomen-pelvis-right-thigh-and-leg mass, and a left-leg-and-thigh mass with no violent opposition in their co-ordination, Blake once pointed out to me.

In Michelangelo, Vernon Blake saw the adumbration of methodic doubt. Asiatic ideas and Christianity have intervened and obscured the Greek purity of objective ; mysticism, asceticism and renunciation have clouded its serenity. Michelangelo uses more violent mass-dislocations—thorax mass to right, pelvis to left, head to right. He departs from the straight line, both in his main forms and in his details. The Greek artists placed details on the underlying planes in a flattened bas-relief, the Renaissance artists employed rounded forms.



LIBERTY

VERNON BLAKE

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Nowadays sculptors are getting away from the older expressional forms, proceeding in the direction of a less romantic and emotional exposition, a synthetic method, in view of an ultimate realisation of an integrated one, rather than the analytic processes of the later nineteenth century. Consequently, there is a less sophisticated use of plane co-ordination leading to simplification and at the same time to the introduction of a flatter plane-surface technique than that employed by Rodin or by Michelangelo, although Maillol and those of his way of thinking display a tendency still for the employment of the rounded forms, which is true also of Joseph Bernard and the *taille directe* school. In any case, however, there is the movement towards simplification, both in modelled and in carved work, and especially in the latter.

Blake shared in this movement, although his first influence was the great one of Michelangelo. His simplified method resulted in flattened relief in detailed modelling and carving, though sometimes in *ronde-bosse* work he was enveigled away from the translation of his forms into the formula. In his more consistent moods, however, he considered clay modelling less fitted to represent modern thought than direct cutting, although he maintained that the realism of the finished bronze technique of such a work as Bernard's Girl with the Pitcher in the Luxembourg is more representative of modern thought than that of Rodin's picturesque romanticism.

He disagreed with Rodin's preoccupation with light and shade in the composition of sculpture, a preoccupation with which Medardo Rosso, the Italian

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plastic impressionist, inoculated him. Blake's opinion was that light and shade should result automatically from an æsthetically valid arrangement of mass in space, which, when acted on by the natural phenomena of light from any direction, should give an equally valid *chiaroscuro*.

So far as his later sculpture is concerned, he proceeded almost entirely from drawings by direct cutting in stone: he did not work by profile, but by mass-conception, using only the contour as a means of checking the accuracy of the work. Since 1918 he had been chiefly engaged with various village and small town War memorials in the district in which he had his home in France. He had an exhibition at the Mansard Gallery in 1924, but showed all pictures and drawings and none of his sculpture. Blake was a visionary; a gentle creature with a gusto for life, but a constitution somewhat undermined by his hard manual labour, to which he added the rigours of speculation, the results of which are to be read in his treatise entitled "Relation in Art," published by the Oxford University Press in 1925, and, incidentally, in his "Way to Sketch" from the Clarendon Press in the same year. His contribution towards the highly important question of the application of sculpture to architecture is to be found in the former volume and should be read by all who are engaged in working in this direction. There are many such, but frequently the standard reached is only that of the craftsman, often but that of the reproductive carver. The real artists who actually carve their building work are rare.

There are a number of British sculptors of the first

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rank who are willing and able to carve directly work required for architectural purposes. Already there are those who are doing authentic personal work, but not on the large scale. Architects are chary of recommending the extensive use of sculpture of the first order on account of its expense. I have heard of a single job of interior carved decoration which cost the sum of £11,000 ! The architect himself still wonders at it. It was not, however, the work of the artist so much as that of craftsmen, and very good at that. There are artists, however, who to-day would be very glad to co-operate with an architect in a much less ambitious scheme and provide for it work of the highest class.

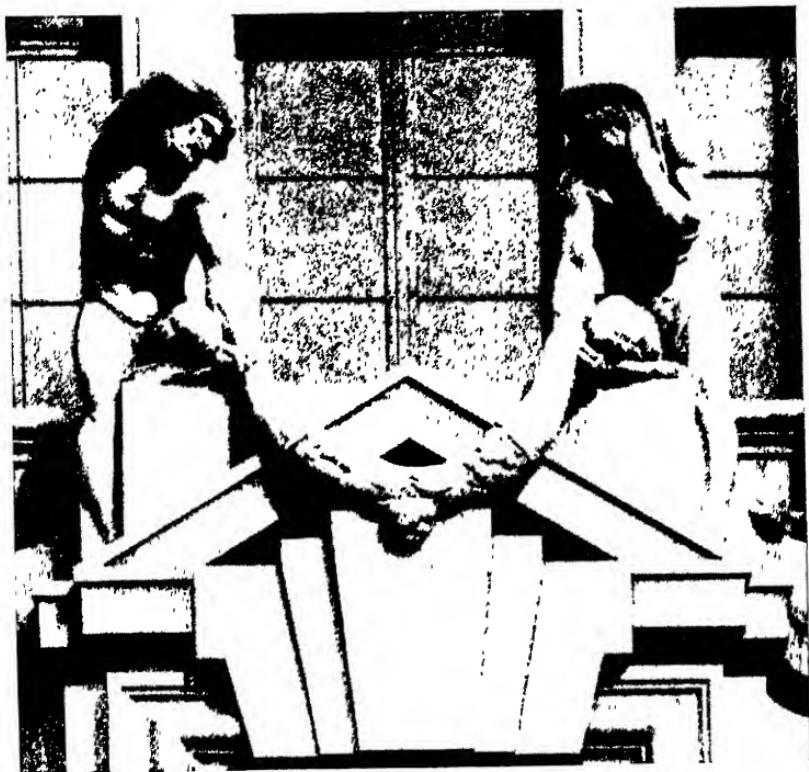
Unfortunately, carving has been left too much to the mere handler of carving tools, and many examples of decent architecture are to be found in London streets marred by the misconceptions of the architect and his employer. The difficulty has become perennial in modern work. The conditions have changed since the Gothic carvers worked on the cathedrals, and artists are now more frequently made than born. Taking the conditions as they are, however, it is not too hopeless to expect that sometimes the real artists will be more generally employed on actual architectural works such as those of Harold Parker's, Jacob Epstein's, and Ernest Cole's, already mentioned. But a new departure must be made and the artist encouraged to carve direct, to discard his models of clay or wax, their reproduction in stone or marble, their enlargement, and other extraneous devices. The artist must be at grips the whole time with his materials.

Some hope of an improvement in this direction was

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cherished in view of the appointment of Ernest Cole to the Chair of Sculpture at the Royal College of Art, which caused some astonishment in academical circles. Lanteri's tenure of the professorship, followed by that of Derwent Wood for a brief period after Lanteri's death until 1924, had confirmed the tradition that had always prevailed, and certainly had added distinction to it. The succession of one of the British rebels to this important position, therefore, could hardly pass without notice and comment. In many directions it was hailed with the greatest satisfaction, and to the holder of the title there are certain consoling features for the concession of certain personal freedoms and expenditure of time. They include fine private studios at the College for the professor, in which his work may be conceived and furthered, and, indeed, brought to conclusion. This in itself is in accordance with the modern university idea that the function of a professor is by no means merely to teach, but to lead research and to make advanced research a part of his life and professional career. In the case of Ernest Cole this was particularly appropriate, for not even Frank Dobson, a man three years older, is more modern in the spirit of artistic adventure.

Ernest Cole was born in 1890 at Greenwich, and his art education was obtained at the Goldsmiths' College, a county council scholarship then taking him on to Rome and Florence in 1910. As early as 1909 he made a bust of the Rev. Stewart Headlam at his house at Richmond, and a marble relief of Elizabeth Powell for Mr. Laurence Binyon. In 1913 the life-size figure in marble of John the Baptist was added



FIGURES ON LONDON COUNTY HALL

ERNEST COLE



ARDEN FIGURE

H. TYSON SMITH

Facing p. 73.

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to the Edmund Davis Collection at Holland Park, and in 1914 the six stone groups, some life-size and others of heroic size, were finished on Ralph Knott's London County Hall and occasioned much discussion, a good deal of which was violently adverse. A more courageous view of the groups is now taken, and the pioneer work of this young county council scholar in British sculpture is looked on with much more complacency.

In addition to the Rev. Stewart Headlam, a member of the County Council and Mr. Edmund Davis, Mr. Charles Ricketts, himself a sculptor, and Selwyn Image, sometime Slade Professor and Master of the Art Workers' Guild, recognised Cole's individualistic talents, and in the collections of these are to be found the etchings, drawings, wax groups and small bronze figures belonging to this period. Then came the War, and Cole served in the infantry from 1915 to 1919, first as private in the Artists Rifles, then as lieutenant in the 4th Reserve York and Lancaster Regiment.

From 1921 until his appointment to the Royal College of Art Professorship, Ernest Cole travelled in America, studying at the Beaux-Arts, at New York, and in Italy and Germany, and has now settled at his studio at Kingston in Kent, near Canterbury. His latest and most important work is the life-size bronze group of three figures at the house of Mr. Alexander Park Lyle, Glendelvine, Murthly, Perthshire.

It was not long, however, before Ernest Cole found that the Chair of Sculpture was too restrictive. Its occupation left him but little time for any other. Consequently, he resigned after a few months, and in 1925 Gilbert Ledward was appointed in his place, at

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the moment when Ledward's Guards Memorial was unveiled with great and striking ceremonial on the Horse Guards Parade. Thus a return was made to the *status quo*; an essentially modelling sculptor was at the head of the national school of modelling. But Ledward is a sculptor whose mind is open to influences and one who is not likely to have looked on other than sympathetically the movement in favour of glyptic work. Already at the Royal College of Art the art of carving had been restored to its rightful place in the curriculum. It is no longer treated as a mere craft, useful for a sculptor, but not an essential part of his equipment.

By means of this understanding, which was also prevalent at the London Central School of Arts and Crafts, where it was the practice under the direction of Richard Garbe, the fundamental character of glyptic work has been instilled into the minds of students for some years.

In modelled sculpture for marble the artist has no urgent need to think of the finish of his work at all. The pointer will finish it for him according to all the rules of his trade. The formatore has his long-established way of treating flesh and hair and eyes and fingernails, and the slothful sculptor is glad of his help. It is because of this reduction to mechanical method that pointed busts and statuettes and statues are all so much alike, and also so different often from the modelled works from which they are made.

The direct carver suffers a greater rigour: he has to finish the work himself, and that is why so few auto-carved busts, statuettes and statues resemble each

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other. It is the surface that most beholders of sculpture are concerned with, but it is the structure that the artist is first and last concerned with. Is it not, therefore, of the greatest moment ? So the carver puts into his figure his own way of making eyes and finger and toe nails ; he curls or straightens or frizzes hair as he feels inclined, or, at any rate, he adopts his own formula and does not leave it to a hired formatore. Above all, the carver necessarily treats flesh after his own manner, and so the flesh of his man is different from that of his woman or child, his dog, or horse, or his pig, or his fish, or his snake, or anything that is his. His treatments are various, and the greatest virtue of them perhaps is that they are his own. The skin representation of all Rodin's marble works is to all intents and purposes identical ; there is no difference in the skins of many a sculptor's angel and negress. If even the modelling sculptor should work on the marble after it returns to his studio from the pointers, as sometimes he does, very little chance is left to him for altering the real form, for he can but put in a perfunctory scrape here and there ; he is necessarily dominated by the months of work of the formatore on the block. The block is not his own work ; how can he be expected to feel an interest in it ?

So that is why a modelling sculptor should model for plastic and never for reproductive glyptic work ; that is the mechanical reason ; the spiritual is deeper and more recondite, more emotional, more sensitive, and it is unfortunate that the nuances possible to the spiritual should be rendered nugatory by the merely mechanical.

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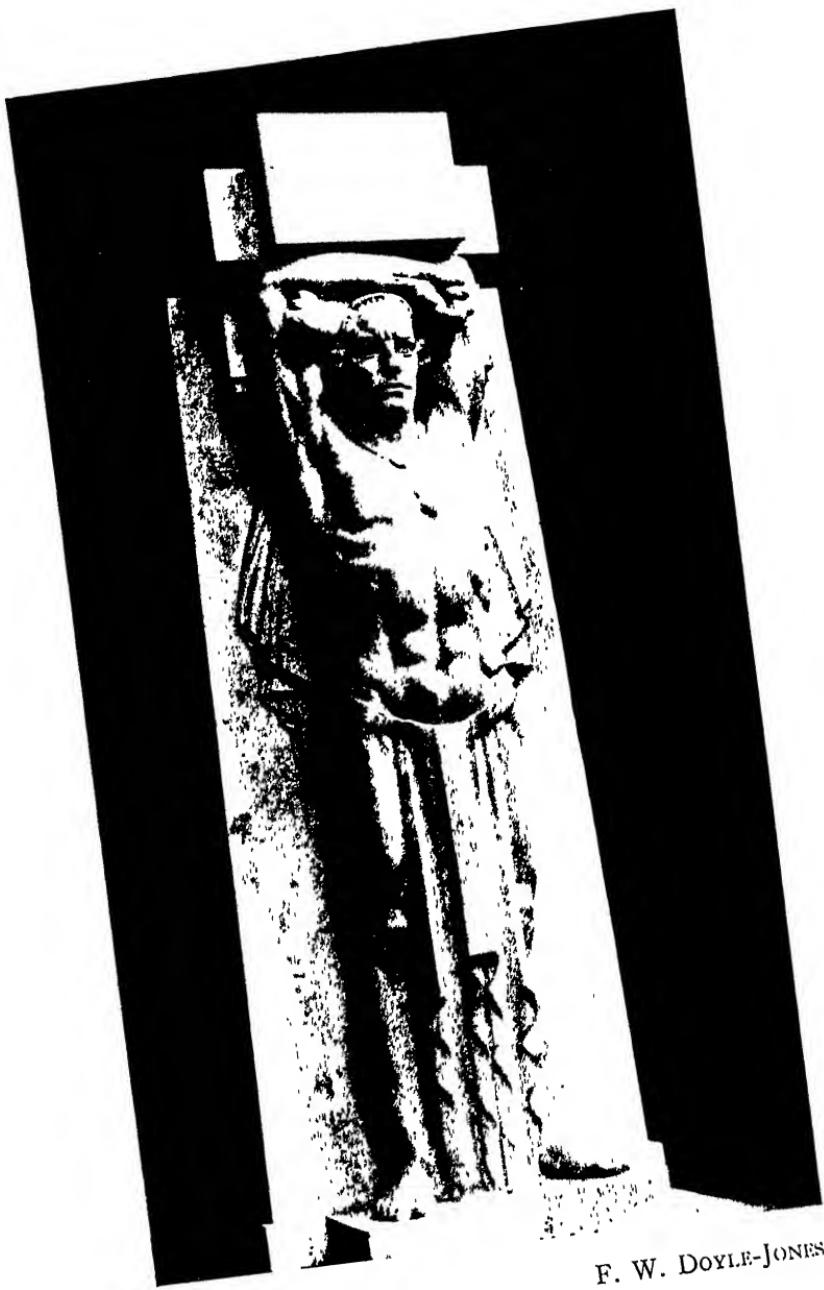
The art of sculpture is very wide in its manifestations. It includes not only the great monument, the impressive frieze, the imposing statue and the portrait bust, but the carved gem, the wrought-iron grille, the repoussé gold dish and the glazed vase. Ceramics, gold- and silver-smithing, cast and wrought metalwork, architectural carving are all forms of sculpture. There is a difference of principle between pure and applied sculpture, and the æsthetic laws of pure sculpture are more rigorous than those of applied. But who shall say that one form is higher or lower than the other? There is no higher nor lower in honest art. There is no true artist who, capable of creating a great monument, is not well employed in fabricating a piece of beautiful ornament.

This is the case with George Alexander, the author of the sculptural decoration of the London County Hall, working in collaboration with Ralph Knott, its architect. Alexander, who is a Scotsman born in 1881, is a modeller and a carver, but not a direct worker in the narrow and specialised sense. He has certain spaces given him for plastic decoration, and for these he makes his designs, models them in clay, casts them in plaster, and then, with a finely developed technique of stone- and wood-cutting, reproduces them. Finials, newels, cornices, panels, capitals, mantels and overmantels, bosses and trusses are fabricated. He uses his exceptionally true craftsmanship as Grinling Gibbons did, not accentuating the cut qualities, and relying upon a sober use of high relief rather than resorting to an ever-increasing elaboration which can only end in virtuosity. He makes use of all the aids



OAK DOORS

GEORGE ALEXANDER



ATLANTIS

F. W. DOYLE-JONES

Facing p. 77.

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that are afforded by the mobility of modelling materials in providing nuances of form which he craftily employs to enhance the glyptic touch. His subjects are fruit and flowers, animals, birds and fish, treated naturalistically, but with decorative intention; heraldry, myths, period and fanciful subjects used as design. As well as in the London County Hall, his work has been used at the Glamorgan County Hall, at Cassell's in La Belle Sauvage Yard, London, and at Westerham Church in Kent.

In the work of F. W. Doyle-Jones is encountered the problem of dealing with a material which is both plastic and glyptic—concrete. A mixture of stone and cement with water forms as mobile a liquid as plaster of Paris or melted bronze. It can be poured with the greatest ease into a mould, and it sets to a high degree of hardness. It is therefore essentially a plastic medium. On the other hand, concrete or stone cement, or cast stone, can be made in blocks, identical almost with stone, and it is then essentially a glyptic medium. Here is a bridge between the two methods of sculpture which permits of compromise, although it is authentically of both properties equally. In practice, however, F. W. Doyle-Jones finds that he can get the quickest results by casting from a model first formed in the usual way by modelling clay and then carving it to a finish. Although Gilbert Bayes, W. B. Fagan, Phœbe Stabler, Rupert Lee, as well as Doyle-Jones, have experimented with concrete, no great progress has yet been made. That we have in solid concrete a legitimate material for glyptic sculpture there is, however, not the slightest doubt. We have

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in this material a medium in which the carver can work very conveniently, and in which he can produce results comparable with those achieved in natural stone. A conspicuous example of concrete work is the Great Pan garden figure which Gilbert Bayes exhibited at the Academy in 1929.

Lawrence Turner would rather have a few small pieces of carving on a building than miles of machine-made egg and tongue. He has enriched many such, and proved himself a master carver. His work has been so extensive that he had long ago to institute studios in which the best of craftsmen carried out his designs with the constant attention of the governing mind, and in this way much excellent carving has been produced. Marlborough is the artist's school, which he left in 1881 at the age of seventeen. He then spent five years learning stone-carving, attending meanwhile the Kennington Art School, and benefiting by the instructions of W. S. Frith. Four of these years were occupied on buildings at Oxford, the principal being the work on Magdalen College under G. F. Bodley.

In carving, his large works are screens and organ chambers, by which many a church in England has recently been enriched, and in such he usually works in collaboration with architects, as also in his exterior War memorials. For architects, too, many of the fine wall tablets for which he is responsible have been made. In an article in the *Architectural Review*, Turner has set down his feelings as to the practice of carving at the present day.

In William Aumontier we have another example of a director of studios in which, while mostly modelled,

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carved work is carried out by highly skilled craftsmen. In this management his son, Eric Aumonier, ably seconds him, and, indeed, is responsible for the carrying forward in an increasing degree of the carving activities. The Aumoniers belong to a family of architectural decorators, and no one was better known during many years than William Aumonier, father, grandfather and founder of the establishment which bears the name.

H. Tyson Smith is a carver-sculptor accustomed to large monumental works, on which he exercises his craftsmanship as well as his faculty of design. He has made many such, and among them are the War memorials at the Liverpool Post Office, at Wavertree and at Accrington. He is a Liverpool man, born in 1883 and educated at the University Architectural School, during which time he was a stone-carver's apprentice. Besides his large works, he has done many charming things for garden decoration and suchlike purposes. As showing his general feeling for good construction, there is his Mansfield limestone pillar, 27 feet high, with two female figures, and most of it was done with his own hands.

CHAPTER V

THE TEMPLE OF THE WINDS : THE ENGLISH EXPERIMENT

THE great transport organisation known as the London Underground in its new building has made a fine gesture in the direction of art. There has arisen at the St. James's Park Station the Temple of the Winds, a structure as clear as the winds themselves ; a building devoted to huge business affairs on behalf of humanity, and art has not been forgotten. The temple itself is very simple in its architecture ; a thing of lines and angles welded into a form-structure of satisfying completeness. In this structure has been incorporated an interpretation of modern glyptic art which must be accepted, even though it exhibits features startling in themselves, but eloquent in a fashion which time will vindicate. When Jacob Epstein carved his figures at the corner of Agar Street and the Strand, London was not prepared ; now London not only tolerates, but acclaims them. Now that the same sculptor has carved his groups of Night and Morning at the entrances to the Temple of the Winds, London is still but little prepared for them, but London will once more acquiesce and in time admire. Epstein's groups, however, are only part of the sculptural scheme of the Temple of the Winds. It is obvious that in



NIGHT

JACOB EPSTEIN

THE TEMPLE OF THE WINDS

making their design for this plastic effort, the architects, Adams, Holden and Pearson, relied on these groups as the keynotes of construction, for they are only 25 feet above street level, whereas the complementary sculptures are 75 feet. The younger of the carvers, Allan Wyon, A. H. Gerrard, Eric Aumonier, F. Rabinovitch and Henry Moore, have made a gallant attempt. They have done well, but they might have done better. Their task was the relief, the high relief—a difficult job. It would have been well if they had forgotten the technique of Rima, if they had not adopted nor adapted it, for it is dangerous, and Rima should have been left to her creator, who is greater as a plastic than glyptic artist. Little mannerisms like the cutting off of toes never occurred to the archaic Greek carvers of reliefs any more than they did to Joseph Bernard yesterday. The Assyrian and the Egyptian would have come down like the wolf on the fold on transgressions of this quite unnecessary character. The Parthenon Frieze is at a good height, but its figures were not subjected to this drastic amputation or form-exaggeration. They are at least whole, and their beauty would certainly be impaired by any description of surgical glyptic. In authentic work shortness of toes and fingers implies shortness of stone ; it should not be resorted to as desirable in form-production.

All the artists engaged are carvers as well as modellers, but not carvers in the first instance. Apart from Eric Gill, they have reacted to the Rima complex. Whatever else Rima may be, it is not glyptic in the first place. Epstein's talent is plastic,

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and the younger artists have allowed themselves to be spoiled of the freshness of their carving by their quite laudable desire to coincide with the work of the maker of Rima. This has led them, by a desire for a consistent design, beyond their legitimate aim, and they have fallen between two stools ; they have not done themselves justice either individually nor as participants in the general plan ; the work is generic without a liberal and suitable allowance for individuality, except in the case of Gill.

While the facile placement of sculpture in classical building has been comfortably discarded, the modern rhythm has not been completely realised. The sculpture of the new building is not part of the organism ; it is applied ornament, and it is not applied in the right way. In patches it has endeavoured to extend the horizontality of the figure scheme, which was the architectonic problem. Winds blow more or less horizontally ; speed is mostly horizontal ; the Underground activities are largely horizontal, but the sculpture is not, which is to be regretted from the point of view of association as well as of beauty. Creeping and crawling are less dignified aspects of humanity than either vertical or extended lateral progression. The upsoaring figure, with toes riveted to earth, with hands extended to heaven, has majesty. Horizontal flight is a fine exhibition of structural line ; swimming has a fine horizontality, but no figure looks dignified when dragged along on its back or its belly ; it would be difficult to deliver a Demosthenic address from the knees. The only really dignified forms of kneeling are prayer and adoration, in which latter I include love-making.

THE TEMPLE OF THE WINDS

Who can truly declare that some of these hunched-up inclined figures do not grovel? Who can say that they do not creep, and even crawl? There are creeping breezes and crawling gusts, but the fierce east wind thrusts itself finely forward with cruel and unflinching disregard of all human feeling. The boldly blowing north howls in its hard strength and never grovels.

The horizontality is incomplete. No one of the figures is extended, nor does one of them promise or indicate an extension which is clamantly demanded by the wind spirit. In point of fact, the atmosphere has been found by every one of the sculptors too tenuous a medium for their figures. The figures do not fly in the air; they float in water. The North Wind of the west side of the building, by A. H. Gerrard, with partially inflated paunch, lies downwards on the bottom of the ocean, its toes turned up in pain, its face marred somewhat by a mild ache, due to its contorted arms, the water effect insisted on by the sculptured wave to which it clings.

The West Wind of the north side, by Henry Moore, also makes a very good forward stroke, as she lies luxuriously in her tepid bath. The West Wind of the south side, by F. Rabinovitch, having secured an aquatic trophy, gazes anxiously through the waters in search of further conquest. The South Wind of the west side, by Eric Aumonier, with his strong left arm, does lift himself from the aqueous to the aerial region. The East Wind of the south side, by Allan Wyon, also suggests aerial movement, but his hair is blown by an upper strata in a reversed direction; the forward action is fairly well realised. Eric Gill has

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imparted a grace to his three figures which is wanting in those of his young coadjutors, but all three have but little of that impulsive forward thrust which would have put them into line with the architectural spirit. The North and East Winds crouch, they do not speed ; their motion is that of earth or water, not of air. The South Wind on the east side of the north wing has a swimming action and ripply hair, with a certain amount of motion in an uncertain medium. The North Wind on the east side of the south wing unfortunately suggests a lady in her bath. The East Wind on the north side of the west wing is a vigorous and virile youthful figure with an impish face, obviously levitating in spite of the lines to which it clings as though for support, lines which yet do not suggest more support than a set of telegraph wires, in which the winds merely hum and hiss.

It is, however, to the advantage of the whole scheme that ready-made symbolism has been ignored, left in the limbo of past plastic failures. The alternative of more literal suggestions is hardly a success, but the new sculpture on the Temple of the Winds vindicates itself as form-research, though I should imagine that a great scheme of architectural embellishment was hardly the occasion for experiment.

The Temple of the Winds is a beginning and a blessed beginning of the new architectural-sculptural design. Sufficient coherence of the figures has not been secured to prevent their isolation ; but sufficient difference has been allowed them for the avoidance of uniformity. Each artist has provided an idea and striven to disengage it from his material.

THE SOUTH WIND



ERIC AUMONIER

Facing p. 84.



THE SOUTH WIND

ERIC GILL



A H GERRARD

THE TEMPLE OF THE WINDS

The difficulties were not inconsiderable: those of position, of the plain character of the structure, the uniformity of subject and the fact that it is team work. The advantages were not inconsiderable, for the artists were relieved of the incubus of tradition and to a large extent left to their own resources. The result is illustration if not imagination, interesting body-structure if not spirit. We have been spared the pains of an insistent and obvious symbolism. The work is not naturalistic, but neither is it realistic; it is not classical, but neither is it conventional; it is not traditionally decorative, yet it is ornamental. It resembles nothing in the cabinet which enshrines the beauty that was of Greece and Rome, of the Gothic and the Renaissance. The scheme, for good or for evil, ranges with the contemporary Continental movement, and, above all and beyond all, it returns to the authentic carving system of the archaic Greek and Gothic, the true architectural schematisation of sculpture. The sculptures are wholly and completely the work of their respective creators, who were also their own craftsmen and constructors. This is the only way in which the work of the sculptor can be secured for the exploitation of the architect. Unfortunately, except in the case of the Temple of the Winds, the fecund cases to be found in Holland, some few in the Scandinavian cities and in Czechoslovakia, the modernist architect as a rule declines to make use to any considerable extent of the direct-carving artist.

While the London galleries have done much during the last twenty years to encourage the British sculptors to exhibit their carved work, the exhibiting societies

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have not been so enterprising. A notable exception is the London Group, which, since its inception in 1914, has given to the quite young men and women the opportunity of demonstrating their ideals. A small number have not been slow to do so. The demonstration resolved itself in the earlier years into an imitative effort in the direction which was first pointed out by Gaudier-Brzeska, and lamentably stayed by his early death. Later, Negro sculpture took the field and fertilised it. Primitivism did a great work for the resurrection of sculpture, and the London Group, never shy, encouraged its nakedness. Amongst much that was truly primitive in spirit, there was much that was merely childish, and this condition continues. Vaguely desirous of combining form with idea, the two have often been confused. Form has suffered from the absence of idea ; idea has suffered from the absence of form. Only occasionally have the two been successfully amalgamated. Even the best artists of the group, and some other young ones outside it, made for the shadow instead of seizing the substance, and this persisted until the time of the Garden Sculpture Exhibition of the Group on the roof of Selfridge's in 1930, an astonishing show with the assurance of a popular approval of sculpture and a promise of a greater appreciation. But the curious thing about that exhibition was that the childish remained and the primitive became no more robust. There is no doubt of the talent for form, and its expression in graphic as well as glyptic, possessed by the Skeapings, for example. John Skeaping's white Sicilian marble torso is exquisite in its pure naturalistic line, but the dis-

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tortions of some of his carved work, as seen on the roof garden, are no less feeble than the exhortations to admiration which their gollywog appeals seem to make. They are not even amusing, much less appealing, even to the lover of ugliness for beauty's sake. John Skeaping, together with others, are diligently repeating this pseudo-primitive exposition, instead of getting on with the development of their form-projects. They are not true primitives, neither Negro, nor Greek, nor Maya, nor Hindu, those sophisticated occupants of Selfridge's roof garden, and it is not for the good of the art of sculpture that distortion and apparently naive insincerity should usurp the place of true form and compel it to assume the garment of pretence. These men and these women are quite able to work naturalistically, as much of their work shows, and there is no reason why they should mislead the really naive spectators from Oxford Street. But, as a demonstration of what can be done by popular display, the London Group effort was admirable. There some twenty younger sculptors proved their valour to the younger shop assistants of that part of London, and the lessons they imparted are being disseminated even to the uttermost parts of the outer suburbs, which is all to the good, seeing that the beauty of the outer suburbs is for the most part decimated by the work of the maker of memorials, mostly modelled. Another demonstration was made, more subtle and possibly more fertile, and this was for the benefit of the architects. On that large roof were works by Arnrid Johnston, Elizabeth Muntz, Edna Manley and Alan Durst which invited, if not com-

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manded, the attention of the architect. It was only here and there that the hand of the modeller was apparent—that of Rupert Lee, of Jacob Epstein, of Maurice Lambert, but they carve too ; it was the more consistent display of carving that must have disturbed the mind and exercised the wit of the architect, where and when even he happened to possess it. And in the modelled ceramic, real direct work, of Adrian Allinson was an invitation to the builder and mural decorator, as it is conveyed in other places by Nicholson Babb and Gilbert Bayes, but is so largely disregarded. As a development of the garden sculpture display held a few years earlier at the Horticultural Hall, this Selfridge show is a sure sign of an increasing popularity, as well as of the emergence of the carver who cuts his own work and who works in stone and wood instead of the too-long-exploited marble, with its menace to true glyptic.

It becomes clear from a study of contemporary English sculpture that the two factors largely responsible for the work of the advanced younger men are the productions of Frank Dobson and Jacob Epstein. This is more largely the case with the modellers than with the carvers, but the latter have been too much concerned with mere form as such to trouble to think whether it was plastic or glyptic form. The consequence is that, lacking the research spirit of Dobson and the fine, careless, if weighty, rapture of Epstein, they have produced a hybrid style which, while it imitates the eccentricities of Dobson and Epstein, does not reach the secret of the exploration that these artists have conducted. This has been unfortunate for

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carved work, but there is compensation in the fact that in Eric Gill and Alan Durst we have two men whose sense is glyptic and whose form-appreciation is not only suitable to the cutting technique, but is suitable also for naturalistic presentation devoid of the form distortion, which, useful perhaps in architectural work and in relief, is useless even as a means of expression in statuary work. The younger artists are obsessed with form-exaggeration as an end in itself ; this leads to unlovely and untimely results. It is easier for them to improve, as they must think they do, on the forms of Dobson and Epstein than on those of Gill and Durst, whose form is more exacting, largely because it is glyptic.

CHAPTER VI

SCULPTURE AND THE ROYAL ACADEMY OF ARTS, LONDON

THE Royal Academy of Arts has a long sculptural tradition; that is the tradition of the pointed bust and statue. It has persisted throughout its entire existence, and has suited through all those years the popular taste, as is the case with most academies, raising the standard at times, lowering it at others. An academy does not postulate progress; at its best it registers contemporary modes. When there is an advance, it is due to its rebellious members, who frequently succumb at last to academic pressure and cease to function as pioneers. The standard on accepted lines, however, may be a high one, and is well worth consideration. At the moment the standard is high and its principles deserving of consideration. It is upheld by a number of eminent artists, no one of whom is better equipped to illustrate this standard than Charles L. Hartwell, R.A., whose work has been for long justly admired. His *Dawn*, in the Tate Gallery, is one of the outstanding pieces of its class of our time. Year by year the sculpture rooms of the Royal Academy are distinguished by his works, and there is no one who excels him in the accomplishment of his modelling. He has a lively sense of pure form, based on tradition and on nature. No one's

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views on the subject of the translation of modelling into carving could have greater weight. The experience of any intelligent sculptor, he believes, is that to produce a work in stone or marble that shall possess the highest artistic qualities, which, naturally, originate in the brain, the material used in the first place must possess qualities of an absolutely unresisting nature. Clay and wax have these qualities, and are manipulated without restraint. Therefore, in the production of an important work in marble or stone it is desirable, and indeed necessary, to indulge this unrestraint on a substance yielding to the slightest touch, in order to produce a plaster cast which will serve as a model. By doing this the valuable time expended in chipping away waste material is saved to the sculptor. This chipping process, accompanied by hopes for the best, cramps the mind and hinders progress, by the pervading dread that material which may be of use later is being sacrificed. However much the sculptor may wish it replaced, he has only vain regret instead of the substance. Hartwell considers that it is futile to expect that any great work of art can be produced under such restricted conditions.

Yet such have been so produced.

Hartwell naturally allows that in producing the clay model the artist has to bear in mind the characteristic qualities of the particular stone or marble in which he intends eventually to perpetuate his conception, and he treats his model accordingly.

But this implies a division of intention and attention which cannot be desirable. It implies further the confusion of the plastic with the glyptic impulse.

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Personally he makes a careful model under the conditions set out, in plaster. He then employs a pointer at so much per hour to remove the superfluous material to within $\frac{1}{4}$ inch of the desired eventual surface. If all this goes well and he is otherwise engaged, a professional stone or marble carver is called in to carry the work still nearer to completion, very strictly under his immediate supervision. For the rest, in the natural course of things, he then works with the chisels, so as to give the final artist's touch. He considers that for a sculptor to spend valuable time in cutting away waste stone chip by chip is equal to an architect personally cutting the stone mouldings and laying the bricks of his buildings.

To this the carving sculptor may reply that valuable suggestions are bound to occur during this chipping process, but the modelling sculptor is content with his original conception, and has no desire to profit by the proffered help of the material during the course of its constitution into a statue or relief. The modeller's way is the easier way ; the carver treads a stonier and more adventurous path ; there are those who, like Reid Dick of the Academy, sculpt and carve according as they have time or feeling which dictates a necessity. During the last few years there has been no lack of such indications of attitude, and Reid Dick himself has produced his bust *Lola*, and *The Child*, both in stone in 1927, and in bianco del mare he has quarried successfully, with the satisfactory results witnessed to in 1928 by the statue of *Silence*, and *Hertha*, and the portrait of Mrs. Oswald Birley, and his diploma work, *The Child*, in 1929.

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The display of carved work at the Royal Academy during the last decade has done much to establish the old and sound carving principle. It has implanted it in the minds of quite a number of modelling artists, who are now realising that clay is not the be-all and end-all of sculpture. When an artist is confronted with the material in which he has perforce to exercise his craftsmanship, he has to think. He has to cogitate on what is to come out of that material. In mere modelling he only thinks of what he can put into the shapeless clay. If he is a designer he builds up a *réchauffé* of what he remembers and has it cast in bronze at a foundry. Or he may be a designer of ideal figures which are destined to be pointed in marble. He makes a model in clay and has it copied by the formatore. It is all wrong. Were he a carver, he would go about his job in a different fashion. He would make it all himself, save the time taken up with clay, and place it to the credit of the time-sheet recording his work on his block of freestone or granite or wood. He would carve direct. The Academy needs less modelled work and more carved ; less reproduction and more direct work ; less ideal work and more applied, either in metals or in pottery. The Academy exhibition needs less ornamentation and more cerebration. The Academy should frown on plaster, and on stone shed its most benignant smile. It would give the modelling sculptors furiously to think then, and fulfil its august function of assisting art. Academy sculpture needs the encouragement of a strong hand and a strong and uncompromising brain ; it does not fulfil its function when it is a

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mere shop window for the trivialities of the market-place.

The Royal Academy did not encourage the exhibition of sculpture in wood and ivory during the earlier years of the century, or possibly little work of the kind was submitted. It was not until 1924 that a fair representation of wood appeared, and in the same year a case of ivory carvings by Richard Garbe was displayed. Sometimes a bust in wood, like the Brenda of Leonard Jennings, was seen as a reminder that wood is one of the finest as well as one of the oldest of sculptural materials. In 1924, however, another modelling sculptor, Henry Poole, made a definite entry on the scene as a carver with two statuettes in oak, which were a departure from the usual style of the authentic carvers. They looked somewhat alien when viewed in the group in which they were included in the gallery. They were carved from rather rough sketch models without any aid from the pointing machine, and thus range themselves in the class of work to which the carving of George Alexander belongs. One was a bishop and the other an abbot, both destined to form parts of the Prelate's seat in the Chapel of St. Michael and St. George, St. Paul's Cathedral, where they appear to even greater advantage as incorporated in the finished work.

Henry Poole exhibited at the Royal Academy, of which he was made a full Academician in 1928, his delicious Little Apple group of mother and child in stone. This is quite his most important carved piece, and it was purchased by the President and Council of the Royal Academy under the terms of the Chantrey



THE LITTLE APPLE

HENRY POOLE

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Bequest for the nation. It was his last work, for he died somewhat suddenly and at far too early an age in 1928.

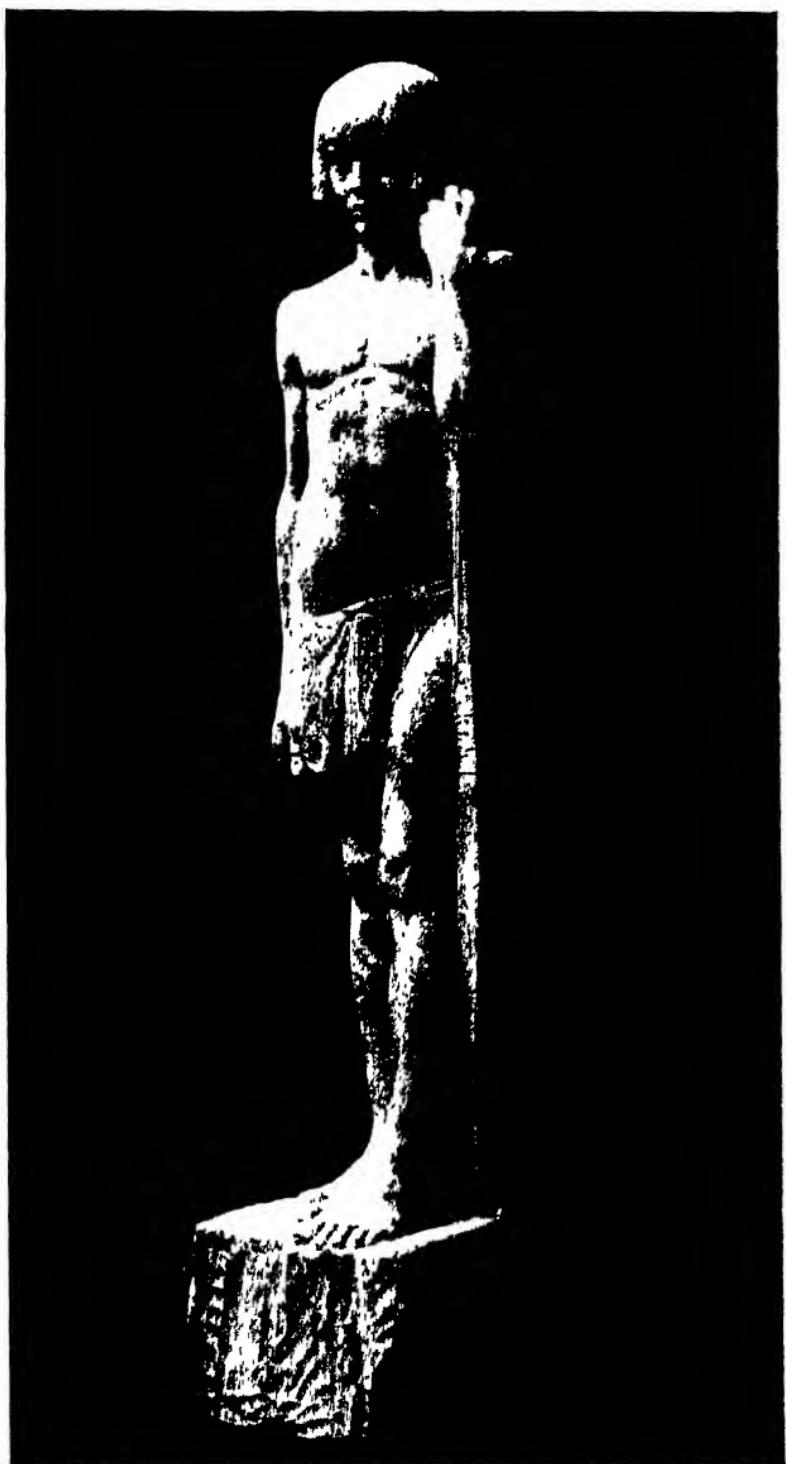
To the group of carved wood pieces to which I have just referred, H. J. Youngman contributed an ornate statuette of St. George, and another St. George was by G. A. Meredith Williams. Harold Youngman is a carver and modeller who was born at Bradford in 1886. He was educated at the Royal College of Art, and lives and works in Chelsea. His pieces are consistently exhibited at the Royal Academy, and in 1927 Thomas called Didymus, in carved oak, was seen ; in 1929 were a portrait bust in stone and a statuette group in oak, *Retro Satana*. In 1926 Youngman's oak statue *Ismael* was a prominent feature at the Academy.

In the 1922 Academy, among the small works, were included two statuettes by Dora Clarke, *Ndio Mem Sahib* and *Sheherezade*, the latter gilded. The author of these was born at Harrow in 1895, and studied at the Slade School from 1911 to 1916 under Havard Thomas. Her design for a fountain figure in plaster perished in the fire which destroyed the Architectural League's Exhibition at New York in 1920, but a similar figure was seen at the International Society in London two years later, and a bas-relief, *Savitri* in marble at the 1923 Academy. She has made many portraits and busts. Dora Clarke exhibited at the Academy of 1927 a portrait bust in wood, and with the London Group at the 1926 Exhibition, and at the same show were promising pieces in wood and stone by Betty Muntz. Among the younger

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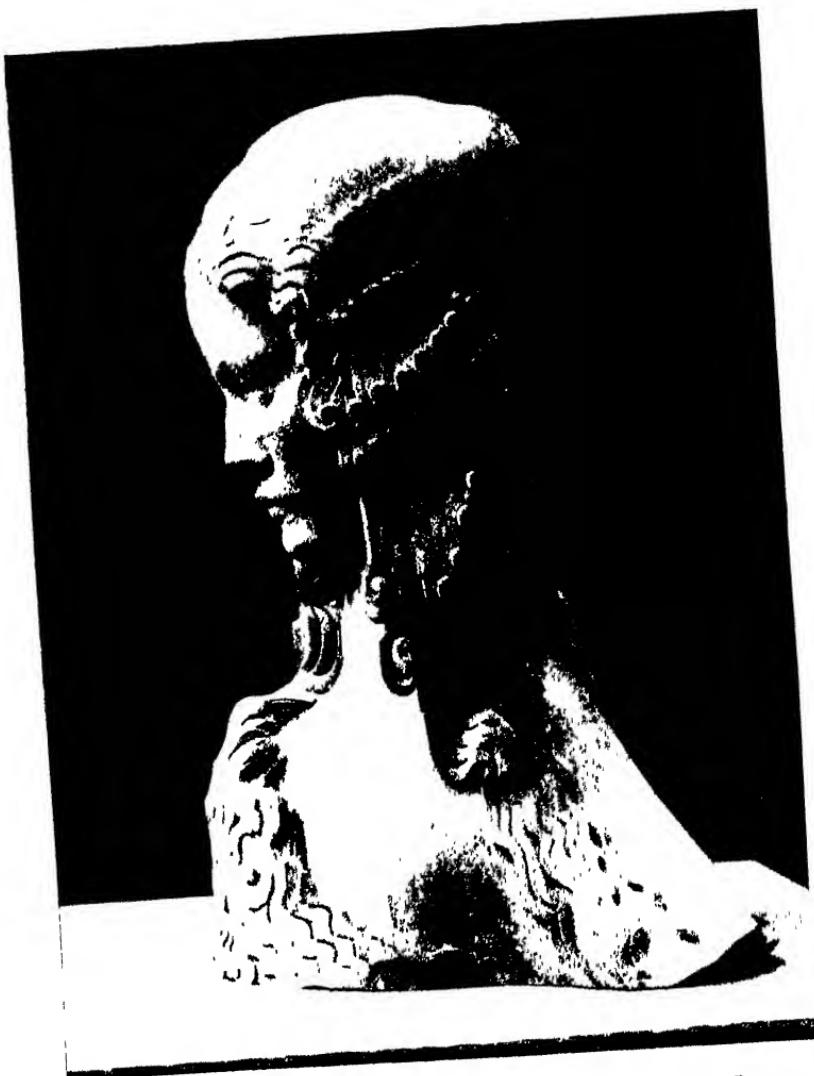
wood sculptors whose work is occasionally seen in London are W. G. Simmonds, of Stroud, and Frank Bullows and Kenneth Murray, of Birmingham.

In the 1924 Academy Harry Parr exhibited a small group in Hoptonwood stone, *Motherhood*, which has true glyptic quality. It was carved from a model of the same size, as is this sculptor's other group, *Rescue*. He has made a marble relief of St. Cecilia, and his bronze wall tablet—an elegant design with circular pilasters and Corinthian capitals, the panels surmounted by a trophy—to Major Meiklejohn is on the barracks at Hyde Park. A fine bust called *Madre Vecchia* indicates his gift of character-reading, and a nude group for stone of a man with upraised right arm with sword, the left holding to him the woman, the composition kept together by a coiling serpent, shows his gift of imagination. His ceramic work in colour, modelled, glazed, and fired in his own furnace is an indication of his artistic origin at the Burslem School of Art, where he studied from 1897 to 1902, having been born at Wolstanton, near by, in 1882. He was at the Royal College of Art from 1902 to 1907, and in Italy during the two following years. A work of his carved direct in stone is a girl's head, and he longs to leave his studio in Chelsea and go into the country, where he can devote himself more largely to carving, which he, too, considers the higher aspect of sculptural production. His head in stone, *Sonia*, was at the 1930 Academy. Parr is a typical example of the younger, but not youngest, English sculptors who have a desire to break away from the accepted plastic aspect of British sculpture, but who, unlike



ISHMAEL

HAROLD YOUNGMAN



MALUA

A. J. OAKLEY

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Vernon Blake, have not had the advantage of the freedom that the Continent affords to modern art.

Nevertheless, this younger generation is susceptible to such Continental ideas as come to them occasionally, and occasionally is influenced.

So far as the 1925 Academy Exhibition was concerned, no better illustration of the qualities of direct carving was furnished than the portrait head in stone of J. B. Fernald, Esq., by Lawrence Tompkins, the young American sculptor who has chosen a solitary and sequestered life in Italy in order to devote it single-mindedly to glyptic sculpture. In his work there are thought and observation and love of material. When for a time Tompkins occupied a studio in London, while he carved some of his earlier essays, I was impressed with the austerity of spirit with which he worked and thought.

The sculpture exhibit of the 1925 Academy was memorable because of the inclusion of Christ at the Whipping Post, by Arthur G. Walker, elected newly to the Associateship of the Royal Academy. This was a composite work in ivory and marble with application of colour, and its accomplished craftsmanship as the work of a modelling artist served the cause of glyptic sculpture remarkably well. To add to other indications of esteem, the work was purchased by the Chantrey Trustees for the national collection.

The Academy of 1926 was conspicuous for its carved sculpture. The earlier promises were fulfilled, and the recognition afforded was greater than ever. A fecund sign was the attention to carving displayed by the modellers, and it was also noticeable that among

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the carvers were several who had received their early training in that medium. Among the former, William McMillan came out strongly with his delightful garden group in Portland stone, consisting of a surmounting group of a woman and man flanked by two frisking kids, the whole exhibiting a thorough understanding of the idea of carved work. Another garden piece of considerable charm in the same material was the sundial of Alfred H. Wilkinson. Wilkinson is a Birmingham man, born in 1884, and studying at the School of Art, later at the Central School in London, where he now occupies a teaching post. He was a National Scholar at South Kensington, and worked at the Royal Academy School. He has done much decorative sculpture in wood and stone for London buildings, including the County Hall. Among his exhibits at the Academy was a Tawny Owl in oak.

Wood sculpture is too seldom officially recognised, and it is all the more gratifying to find Alfred Oakley's *Malua*, the head of a girl in oak, an exception to this rule. It was purchased for the Tate Gallery, and its stylism has made its effect upon the younger artists who are now practising carving. Alfred J. Oakley, who was born at Wycombe, Buckinghamshire, in 1880, began as an apprentice to wood-carving in the chair industry at High Wycombe, and then went to the old Lambeth School and later studied in Paris. He graduated as a carver in all materials, but is chiefly interested in wood. His principal works before *Malua* in 1926 were *The Grape*, *Lamia*, *The Mourners*, a torso called *Ionic*, *Fighting Fauns*, and, in 1924, *Festa*. Another head was exhibited at the Academy in 1930.

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carved in limewood, *Marie*, and also a bust called *Java* in teak.

The principle that the material dictates the form is illustrated in a conspicuous way in *Pan*, the life-size figure by Alfred Oakley, which, with two smaller pieces, formed the artist's contribution to the welcome show of contemporary British art which inaugurated the Leger Galleries in Bond Street, London, in the autumn of 1930. This figure has great natural verisimilitude in the shape of the trunk and branches of the ash tree from which it issues. Two divergent parts of the trunk form the legs, with but slight attention from the sculptor, who has, however, carved the arms undetached from the torso of the body. In this piece realism has been carried beyond the limits of æsthetic. Moreover, the form is emasculate, and the piece fails, and its failure is greatly to be deplored. A crude idea has been crudely exploited, both in the carrying out and in realistic representation, for, of all his characteristics, that of *Pan's* virility was chief and foremost. An emasculate *Pan* is outside the realms of Nature and art; even realism is here confounded, and further description of this unfortunate error would but the more confound it.

The most important piece of carved sculpture at the 1930 Academy Exhibition was Charles Wheeler's *Mother and Child*. This showed that the injunctions delivered to the modelling sculptors were being considered, and in some important cases accepted.

Symptomatic, too, in this direction was the fact that William McMillan, A.R.A., turned his attention to auto-carving as apart from pointed carving, and pro-

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jected the idea of getting a distinguishing feature in carved marble which shall separate it from the modelled product. A modeller in practice, he has not yet acquired the glyptic touch, but in the Royal Academy of 1927 he made a display of work other than bronze which demanded and received attention. Two works in marble were a girl's head and a decorative relief ; in verde di prato, a head and a panther and cub ; in green slate, a statuette group ; and in stone and bronze, a garden decoration. His Sun and Moon fountain followed, and, after returning to bronze for a couple of years, he in 1930 produced a group of swans in alabaster. McMillan's most important work in marble is his *Syrinx*, a three-quarter figure of tender beauty, conforming nearly to mass-structure, the arms, however, being separated from the body and supported by the matrix. This work was awarded the Silver Medal of the Royal Society of British Sculptors. McMillan is a native of Aberdeen, where he was born in 1887.

A welcome appearance at the 1930 Academy was made by George H. Paulin with his statue in carved wood, *Psyche*. Paulin, who is a Scotsman born in 1888, and, educated at the Edinburgh College of Art, obtained a travelling scholarship. In the Academy of the previous year was a statuette in stone called *The Fan*, by Harold Brownsword. The carved work of these two sculptors is interesting, as they usually model. Small statuettes in wood were contributed by Frank Gardner and Samuel Cameron in 1927, and in 1928 a head carved in teak by Mary Morton which had merit. In the 1926 Royal Academy Exhibition there

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were two portrait heads by Mary Buchanan and Sir Gilbert A. H. Wills. In ivory there were two really magnificent things, *The Primavera* of Richard Garbe, and the Cup by Arthur G. Walker. Both are essays in glyptic of the first importance in form, design and execution. *The Primavera* contains a large central draped figure, two small figures, some other small figures, a frieze of figures, and a fine surmounting figure. Arthur Walker's Cup is an elaborately carved piece with a small beautifully cut frieze of figures, and two dancers on the lid. In marble, the same artist had what was for him a curious subject group, including Cleopatra and the priest Harmachis, somewhat stagey, but interesting on account of its glyptic technique, as was also his *Youthful Faun* statuette.

There are many encouraging signs at the Academy, but it is not at these exhibitions that the real progress of carved work is to be seen in its most significant form, as the real carvers are most often engaged on work which is not of an exhibition character, although in some cases smaller exhibition pieces are produced.

Among the artists who specialise in animal stone carving is Christine M. Stockdale, and her *Mother Monkey* and *Young* is a characteristic study which has been exhibited at Wembley and Paris. A number of young English artists have endeavoured to find in Paris what is missing in London in the way of facilities for exhibitions. This is especially the case with those who model or carve from animal forms. It will be found now, I think, that any really good glyptic animal sculpture will have as good a chance of display at the Royal Academy as at any of the salons of Paris.

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In the 1927 Exhibition was a pouter pigeon, carved in stone by Arthur J. Ayres, who also contributed a vulture in wood, and in 1930 he displayed a group of pigeons in stone. A mahogany ibex was contributed to the 1929 Academy by Harry Smith.

Leonard Jennings, O.B.E., was born at Acton in 1877, and is one of the group of modellers educated at the old and justly celebrated Lambeth School, and also at the Glasgow School of Art and the Royal Academy. His principal monumental works are the Edward VII at Bangalore, the Prince of Wales at Bombay, and the Imperial Service Cavalry Brigade Memorial at Delhi. In 1929 he exhibited at the Academy a charming Child's Head in wood.

The leading British animal carver in wood is William G. Simmonds. His pair of heavy shire horses exhibited at the Arts and Crafts Society Exhibition at Burlington House, London, is a startling piece of realistic and decorative work. It is carved in wych elm, and in the same material he has done another pair of carthorses, now in the Art Gallery, Leicester. A duck in sycamore is a charming piece, and he has also carved in ebony, and has set up an interesting calf in marble and flint. He was born in 1876 in Constantinople, the son of an architect, and studied at the Royal College of Art and the Royal Academy.

A woman carver who has done some excellent architectural work is Ursula Edgcumbe, and one of the most significant of the British War memorials is that at Zennor, in Cornwall, the work of this young sculptor. It is in local granite, and the subject is Shadrach, Meshach and Abednego in Flames. The

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figures are in three-quarter relief, their backs to the great mass of granite from which they are carved. The composition surmounts a column designed by the architect, G. L. Kennedy. It is significant because it stands almost alone in this country as an example of simplified direct carving in granite, at the quarries, unpolished and unsophisticated. Ursula Edgcumbe worked five years with Havard Thomas at the Slade School, and on his death turned her attention almost exclusively to architectural carving, of which there is far too little that is good. At Bibury Court, Gloucestershire, she designed and carved a fireplace frieze in Painswick stone, in conjunction with the architect of the Zennor Memorial. Her separate pieces are interesting: a circular panel in grey marble of a number of nude dancing girls, called *Dance to a Fugue*, and *Processional*, a striking group round a central matrix of Caen stone treated with great simplicity and poetic feeling.

Another woman carver is Elizabeth Muntz. Modeller also, her sense is largely plastic, and in *The Child and Faun*, in Ham Hill stone, while the surface fully denotes the cutting tool, the masses of the form are plastic. It is a jolly thing for a garden, however, in which genre the artist specialises as well as in another practical direction, that of lettering. Her *Reclining Torso* again indicates her modelling predilection, although it is worked in yellow Mansfield stone and highly simplified. Simplification, too, is the note of *The Seagull*, a girl's seated figure in wood, holding the bird, the form of which is quite elementary. Twenty-one pieces by Elizabeth Muntz

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were shown at the Warren Gallery, London, in 1928, and a child and cat in wood at the Beaux Arts Gallery with the Seven and Five Society at their Seventh Exhibition. The Child and Faun was a striking feature of the London Group Exhibition of Open Air Sculpture on the roof garden of Selfridge's Stores. Here there were sixty pieces, mostly of direct work, either carving, burnt modelling or ceramic, a good deal of it by women artists. Conspicuous among the figure pieces was the life-size Eve in Jamaica hardwood by Edna Manley, previously seen at the Goupil Galleries, a very fine piece with a most attractive original lyricism, untainted by any art movement, carved out in the wilds. An Englishwoman, born in 1900 with a natural faculty for sculpture, she received some training in drawing at three of the leading London art schools. Her strength does not lie in draughtsmanship, however, so much as in emphatic glyptic statement. The Eve, is her most important work so far, but, in addition to several modelled reliefs and statues, she has carved in mahogany a half-figure of a boy with a reed, a very fine sitting female torso, two heads, and an ape. Her output is not large, so far as exhibited works are concerned, for she lives in Jamaica, and her pieces, generally large, are difficult to transport. She has, nevertheless, managed to exhibit at the Society of Women Artists, at the London Group and at the Goupil Galleries, her last work there being a statuette in mahogany of a young girl, in 1930. Untrammelled as she is by the currency of modernistic ideas and having an original and productive mind, as well as enthusiasm and industry, she sees more in sculpture



EVE

EDNA MANLEY

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than form-research. She wants more than the obvious external form-meaning, she wants to get beneath the surface to find the spirit which prompts and is never tired. It is in the sincerity of the spirit of Meštrović, as well as in the facility of his wood-carving, that she sees the best in modern sculpture. And she is sensitive enough to feel not only what separates modelling from carving, but what separates carving in stone from carving in wood, an idea that admits of considerable extension and subtlety, and indicates the direction of another factor in the dictation of material. Edna Manley, away from London and Paris, and glad so to be away, produces a naive unsophisticated art, an outpouring of the pure art spirit. She does it under duress, for there are few facilities in Jamaica ; but for three years she has been acclimatised and known where to find a log of mahogany that has lain maturing in the forest for perhaps 200 years. Moreover, there is nothing left for a woman of vivid temperament—a woman who ran away from home to get to an art school, a woman who ran away to get married—an ardent-spirited artist whose studio is the open air under a sun-filled sky, but so to realize herself. Born in the first year of the century and schooled in Cornwall, she worked hard throughout the War, among her other activities being the breaking-in of half-wild Canadian horses, for she is a fine horsewoman. Already she was studying form and movement under prolific circumstances, drawing and modelling whatever she had time for. Edna Manley's especial value to the art of the present day is her adherence to Nature and her new interpretation

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of it. In the Goupil Gallery Exhibition in 1930, a significant carving in stone, a half-figure, called Woman with a Basket, by her was shown. It exceeds in technical accomplishment Eve, and has a more vivid glyptic sense. Its design is admirable and its execution delicate.

Another woman artist who has sought inspiration in the four quarters of the earth, with varying success, is Rosa Marguerite Milward, who was born at Harborne, Birmingham, was apprenticed to wood-carving, and proceeded to study at the School of Art, Birmingham in 1892. She went to Paris in 1906 and, advised by Bourdelle, abandoned painting for modelling. Her association with the master of La Grande Chaumière was maintained until his death. She did much of the rough modelling on such works as the General Alvear and the Miners' Memorial. She modelled a bust of Sir Rabindranath Tagore which, after being pointed, she carried to completion in marble. In 1930 she showed some of her portraits in London.

It is encouraging to note that this better understanding is by no means confined to the great centres—London, Paris, Munich. The Birmingham Art School is bold enough to declare that the first principle of sculptural, as well as architectural, art is form ; it is even bolder in its proclamation that plastic and glyptic form must not be confused. In its curriculum, the classes for stone and marble, wood and ivory carvers include modelling, not as an aid to the construction of carved work, but as a realisation of form. Plaster, widely but wrongly claimed as a pure plastic medium, is here adopted, and adapted to the carving process. When

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working in stone or marble, the student is allowed to make a small sketch model in plaster, but its form is assured by the chisel ; it is not moulded. The plastic effect is therefore eliminated and the student goes straight to his full-size carved piece without any pre-conception, any feeling, any prejudice of a plastic nature which would deflect his sense of glyptic form. He carves direct. This is admirable and can only result in developing the true sculpturesque sense. On the other hand, the same true sense is developed in plastic work in plaster, stucco, clay, wax, gelatine or cast metals by insistence on the softness or malleability of form derived from moulding, in contradistinction to the hard, rigid form of cut work, whether in the round, in relief or in intaglio.

So much for the æsthetic principle involved and insisted on by the head of the Birmingham School, Harold H. Holden, and the head of the Department of Modelling and Carving, William Bloye. There is more involved, however. The Gothic carvers were not taught to draw with a pencil or charcoal, although they used charcoal, no doubt, on the stone as they worked it ; they drew, however, with the chisel. Their sense of form was developed actually in the material in which they worked. Their range of forms was restricted, but it was the result of observation and tradition. Both these are good things, but, fortunately, it is observation that is sought for at the expense of tradition in the drawing instruction of the Birmingham School. The method is to study from living things—human, animal or vegetable—form and movement, and the translation of the dynamic into the static. Graphic on paper is

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humanly necessary in order to accomplish a wide range, the result of a wide observation, for only the greatest men remember everything, and even the greatest sculptors made fine graphic representations. In the observatory of the Birmingham School, which is extended into the streets, cattle pens, dog kennels and fields, it is the notation of movement and its resolution into set form ; into form in the round largely—that is, into sculpturesque form—that is taught, and so the direct attack is regarded with greater favour than the graphic preparation. In this way the deficiency of training possible in the modern workshop and the inefficiency of the old apprentice system are modified, and a higher outlook on craftsmanship engendered.

The result is very satisfactory, for the examples of work done under the system are meritorious. There are some carved reliefs in alabaster obviously derived from the Assyrian ; lettering panels in stone in the best Roman taste ; delightful figure pedestals in ebony which are a reminder of the fine architectural work of the late Céline Lepage ; horses and calves which, in their simple decorative convention, are like those of Emile Pinchon ; reliefs of Chanticler, as well as Chanticler in the full round which are also naturalistically decorative. All these things and others are the work of young students round about the age of twenty, who are also craftsmen in carving and modelling when at their daily work.

CHAPTER VII

THE NEW BRITISH SCULPTORS : TENDENCIES

IT is of more immediate importance that those who have long ago passed the student stage have awokened to the demands of the moment. The younger men who have made themselves felt since the War are alive to the position. Charles Wheeler, in some reliefs he made for the Winchester War Memorial, was attacking the problem in stone and had no other accessory than a small sketch model of a few inches for the over-life-size figures in high relief he was engaged upon. In this he goes beyond the practice of the older sculptors and is practically a direct worker.

Wheeler is a young man who was born at Codsall in Staffordshire in 1893, and, after studying at the Wolverhampton School of Art in modelling under the admirable teacher and sculptor, R. J. Emerson, proceeded to the Royal College of Art, where he worked from 1912 to 1917. He has made medals, including the Perry Medal for the Imperial College of Science, a Nurse Cavell Medal, and a memorial in bronze to the son of Mr. Rudyard Kipling ; bronze lamp standards for the Harrow School Memorial ; and one of his directly worked pieces in stone is a Madonna and Child. Another work modelled for bronze for Sir Herbert Baker, A.R.A., is an angel figure for the

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Bishop Jacob Memorial Church at Ilford. In carving his Madonna in his studio, Wheeler had to realise that there are certain conventions which the direct carver for architecture has to observe. In the first place, his work has to be seen raised considerably above the ground, and therefore seen by the observer at an angle of vision quite different from that of the sculptor at work. In the second place, it precludes the possibility of actually naturalistic work from a model. Every architectural sculptor has met with the same difficulties, of course, but in modelling the problem is less acute. Even when the work is carved in position, the convention should be observed, although it is maintained that all statuary should be naturalistic, as it is maintained that it should all be life-size. These are counsels of perfection that cannot, however, be followed rigidly in architectural work, and, indeed, foreshortening in itself is a convention that must be followed and is the essence of relief. These conventions, therefore, must result in rendering such work non-naturalistic when examined at arm's length and by longitudinal vision ; architectural carving, therefore, suffers from the dictation not only of material but of position.

In direct carving, however, the effect is likely to be more satisfactory, all conditions being equal, for while modelling is a building-up of form, a synthetic process of detail added to detail, direct carving is a cutting down, an analysis made gradually from the composite factors of the mass of material. It is not a simpler process in itself, but a simpler result is achieved. In direct carving the artist is finding out all the time ; he can see his result little by little, see how far he has travelled,

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see if he has expressed enough. His effort is to leave all he can, not to add what he can ; and, in a sense, a directly carved work is, in point of fact, a work at whatever stage its maker desists. He creates fresh opportunities as he goes on, and if he is a fine artist he knows exactly when to leave off.

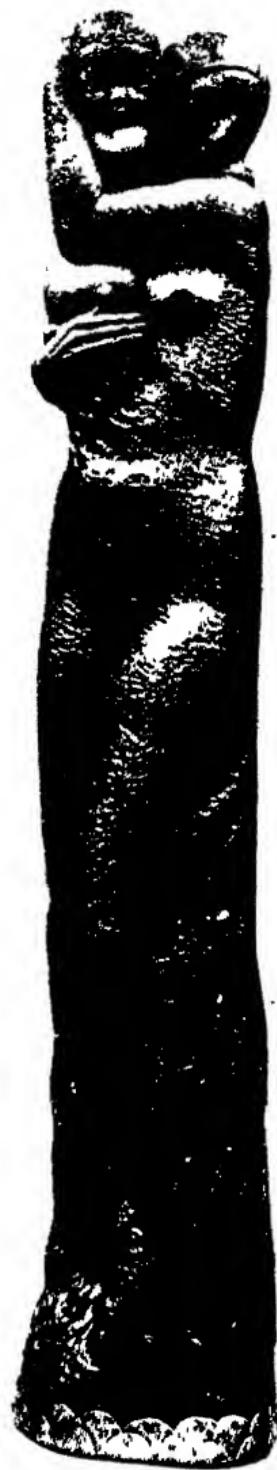
Wheeler's success at the 1924 Royal Academy was quite exceptional. His two figures, life size, of an Angel and Peace, were placed on either side of the arch of the Central Hall, and his baby's head with a halo, called The Infant Christ, was purchased by the Chantrey Trustees. This success was maintained at the 1925 Academy with his Mary of Nazareth, carved directly from the block of stone from only a very small model. It possesses most of the virtues of glyptic work, and is obviously characteristic of the material. It is a 6-feet figure which has the further problematical interest of an architectural piece in which certain allowances of proportion have been made in consideration of its position and height. Wheeler exhibited also two modelled works, one of them being a portrait head of his wife, herself a sculptor showing for the first time at the Academy, and a modelled group of mother and child. In the Academy of 1926 he committed himself more certainly to direct carving in his very fine Mother and Child, which preserves all the authentic qualities of the system. It is of limewood, and the tree-trunk form is conserved ; it is 6 feet high, a slender projection, compact in form, showing no through cutting ; standing well on its base, with chiselling which provides a delightful visual as well as tactile surface. Since this work the artist has experimented with marble, and in

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the 1930 Royal Academy was a very attractive relief called Fragment, as it was a small subject subdued to the capacity of a casual piece of material. These were carved direct. In his architectural work he uses small models. He confesses that these are primarily useful to exhibit to architects and their clients, but he further acknowledges their aid, for his architectural carving is worked with the point. It has been done mostly for Sir Herbert Baker, whose imposing Memorial to the Fallen at Neuve Chapelle bears Wheeler's two great sitting tigers and the decorative work of the pillar. During 1930 Wheeler was engaged on the same architect's new buildings for the Bank of England. This is extensive, including the colossal figure in relief of the pediment, the Old Lady of Threadneedle Street, and six 9-feet figures, two of women and four of men, symbolical of the Guardians of Wealth, below—an impressive array. In the courtyard of the Bank are further figures.

Wheeler has been influenced by the teaching and work of the Instructor in Sculpture at the Wolverhampton School of Art, R. J. Emerson. Such men are of inestimable value in the provincial schools, and it is greatly to their credit that they remain in them for the benefit of the students.

Robert J. Emerson is a sculptor of considerable parts who prefers to live and work in the unspoiled country of Staffordshire. He is, however, alive to the feeling of the modern movement, and has not been slow to join the vanguard of the direct carvers. In 1929 he exhibited at the Royal Academy a statuette group in stone, Mother and Child, delicately treated ; and in 1930 a



MOTHER AND CHILD

CHARLES WHEELER

Facing p. 112.



MOTHERHOOD

ROBERT EMERSON

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head in smoothed concrete, which conveys the property of that material for taking differential polishings. He has discovered limitations in the material, for it does not yield to the chisel like natural stone, but a fine grain manifests itself under the polishing process. Such research as this is of great value in the development of modern sculpture.

Another memorial in France is that at Soissons, designed by V. O. Rees and G. H. Holt, the figure sculpture of which is due to Eric Kennington. Kennington has made a most impressive group of three fully-accoutré soldiers, standing together in front of a pylon bearing the date 1914-1918. It has already come to be known as "The Soissons Trinity," and it is as austere, grim and forceful as Hugo Lederer's great Bismarck Denkmal at Hamburg. It has, however, warmer touches than that cold monument, touches of symbolism recalling the dreadful doings at the Hell Gate of Soissons.

In front of the terminal architectural features of the memorial are the decorative contributions designed by Allan Howes, trophies of drums and bugles placed on piers and acting as buttresses at the ends of steps. Howes also designed the inscriptions and dates and the arms of England and France combined in a shield, which give a softer touch to the stern severity of the monument as a whole. These designs, with modifications, were carved *in situ* by Herbert Hart. Edgar Allan Howes was born at Dereham in Norfolk in 1888, the son of an artist. He studied at the Royal Academy Schools, obtaining the Landseer Scholarship, and at the Slade School. He has exhibited at the Academy

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and the Salon, and in 1926 his bronze group, the Madonna of the Lily, was purchased from the Academy by the Queen. He is a modeller-carver, doing much architectural work, to which he adds carved busts and figure pieces. In 1929 the Academy showed his torso in Roman stone, and in 1930 another torso in Hoptonwood stone.

A near approach to direct carving is made in Eric Kennington's 24th Division War Memorial unveiled in Battersea Park in 1924. This is one of the most important and impressive pieces of glyptic public sculpture of recent years in Great Britain. A small modelled working model of it was exhibited at the Leicester Galleries at the artist's one-man show of sculpture, paintings and drawings. But the plastic character of this model, seen well in the castings in white metal and in brass, was entirely lost in the carved large group. The plasticine model was entirely tentative, and to be departed from rather than followed. The carved group began life as a cylinder of Portland stone, 6 feet 9 inches high and 3 feet 4 inches in diameter. His fellow-artists told Kennington that it was impossible to make a model one-sixth the size for enlargement by the pointer, but he risked it, had it brought down to rough shape within 1 inch or $1\frac{1}{2}$ inches of the proposed surface, and himself worked on it in the open air on the bank of the Thames at Chiswick for a year and a half, carving it into its final form. In the model the main figures were $13\frac{1}{2}$ inches high; in the memorial they are just over life-size. There are three of them, standing firmly shoulder to shoulder, in full equipment, forming a wedge seemingly impossible to disturb, and even unim-



TORSO

ALLAN HOWES

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peded by the huge coiling serpent of evil at their feet. They are soldiers studied realistically, although I heard a somewhat self-satisfied Boy Scout say to his companion as they studied the memorial, "They're mugs on their kit!" However that may be, the soldiers are men. Apart from the carving technique, it is the human element that is attractive in the group. They are in uniform, but this is so deftly rendered that the human form emerges from beneath in its grace and nobility, and their faces are subtly carved to exhibit the spiritual essence of the effort they represent.

As pure sculpture, the memorial is a complete success. Its interest is as great at the back of the figures as in front ; its cylindrical design helps this, but it is conceived convincingly as an all-round work ; it has, in reality, no back nor front, which is a great virtue in a monument placed as it is with open surroundings of turf and shrubs, with convenient walks encircling it. It lacks here and there correctness of proportion and of drawing, but this fades into nothingness in view of its admirably solid construction, amounting almost to constriction of parts : there are no inconvenient or ugly ends to it ; it is absolutely compact. Its circular base is original in design, standing on two circular steps. The frieze of it bears the inscription ; the lower part is ornamented with the crests, badges and insignia of the 24th Division, redesigned by the sculptor and carved by him, aided by Miss Sampson, who also cut the lettering.

Eric Kennington sees things differently from his fellow-artists, and differently from most other people. The nearest approach to his vision is that of some old

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Indian painters ; it, like theirs, sees decoratively ; his pictures and illustrations of flower pieces emerge with all the ornamental solidity of heavy silk and rich wool embroidery. He encompasses a whole scene in a homogeneous and satisfying design. His vision is entirely imaginative, but based truly on realistic analysis. His heads of girls and soldiers are complete realistic portraits ; his landscapes are concentrated into a single, compact expression, like these heads. His is a sculptor's vision with all the precision of three-dimensional form. The brass head of a soldier in the exhibition at the Leicester Galleries was a concrete expression of this form. It was modelled, as was the green-patinated head of a girl, and both exhibited excellent plastic quality, but his true form is glyptic. There were two grotesque figures cut in thin, red sandbricks, as part of a brick fireplace, that, soft as they were, indicated a true cutting quality ; but overwhelming evidence of his carving proclivities is furnished by the splendid 24th Division War Memorial.

Kennington is the son of T. B. Kennington, the painter, and was born in London in 1888. In 1908 he attended the Kennington School of Art, but otherwise, apart from the knowledge of art gained by the benefit of parentage, he has relied on himself and his inborn sense of form for the fine expression he is now able to give to it. As sculptor he emerges late, but as painter his reputation was already made with The Costard-mongers of the Grosvenor Gallery Exhibition of 1914, and the Kensingtons at Laventie at the Goupil Galleries in 1916, from which date he became an official War artist. He has published "Britain's Efforts and

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Ideals" and "British Artists at the Front," and these, with his works in the Imperial War Museum and The Victims belonging to the Canadian War Memorial Committee, indicate his passionate zeal, born, or, rather, accentuated, in the Retreat from Mons, for he enlisted in August, 1914.

This passion of feeling for expression is partly responsible for his adherence to carving. He feels that he must convey directly in his material the glyptic image which his inner vision has seen. In modelling he can do this and has done it, but the necessities of work in stone have led him to express himself in stone better than in clay; he has to go all the way with his conception, and has been rewarded for his courage by his success.

In 1924 Kennington contributed to an exhibition at the Leicester Galleries ten pieces of sculpture, two only of which, however, were carved. His curious mind hit upon the idea of carving in brick, or he possibly saw some of the brick or cinder concrete carving now being done on the Continent. He made two hearth figures in this medium of soft sandbrick which had their virtues and certainly their interest. Five years after, at the same Galleries, he took part in an exhibition with twelve pieces, three of which were stone; two were called *Unity and Mercy*, and the third *The Male Child*. The latter instantly captures the imagination; it is one of the most insouciant, fresh and pleasant things in all modern sculpture, and it is the realisation by its author of the true glyptic principle, engendered by a pure æsthetic impulse and devoid of any ulterior monumental or decorative motive. It has all the charm

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of Kennington's waywardness and the truth of archaic Egypt ; its simplification is great, but it is matched by its forceful expressionism, to be paradoxical ; it is a pure joy. Hardly less important is the half-figure called Prayer, exquisitely shown at the Goupil Gallery in 1930. Eric Kennington is all for the full round, and this praying figure is a superb evocation of carving in three dimensions in very hard Portland stone. It is a half-length of a woman who may be praying, but whose face gives little indication of her preoccupation. It is only the hands which have suggested the title, and there is nothing profoundly moving in the suggestion. In the execution, the technique ; in the splendid utilisation of material, where nothing that has been taken away has been lost ; in the static pose, the almost abstract indication of form, there is a statement of æsthetic principle as pronounced as Eric Gill's Humanity, which was exhibited in the same gallery and now adorns Kennington's garden. This so-called praying figure should also adorn a beautiful garden ; for if any religious sentiment possesses it, it is that of such as Shelley knew : the aspiration to Nature ; the aspiration of a daughter engendered in the worship known as Pantheism.

It is symptomatic that with the simplifications necessitated by glyptic sculpture and by the new forms of graphic representation the artists who practise in this way are accomplished draughtsmen. To the lay mind the post-impressionist paintings and sculpture often suggest an entire absence of authentic form. In the case of the masters this is an entire mistake, for these simplifications and modifications of form are made by



PRAYER

ERIC KENNINGTON

Facing p. 118.



TORSO

LEON UNDERWOOD

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men who have a complete knowledge of normal form and are able to represent it to any degree of exactitude and charm. Their research is conducted on other lines than the pure lines of natural form. This is particularly the case with expressionism, and is well exemplified in the person and work of Leon Underwood, whose sculptural drawings are of the very essence of human plastic form.

Leon Underwood, a young London artist born in 1890, studied for a painter and until 1924 exhibited only graphic works. He was educated at the Regent Street Polytechnic, the Royal College of Art, and in Germany and Poland. He was in France during the War, and in 1919 he carried his studies further at the Slade School. It was at the Alpine Club Gallery, five years afterwards, that he made a striking appearance in sculpture with eight works, two only of which were modelled : *Dusk* and *Goddess*. He was so disappointed with the results of the casting of these that he resolved on cutting direct. The failure of the bronze he attributes to the successive changes in relief-emphasis due to the casting in plaster from the clay and then from the plaster to the bronze casting. In these mechanical processes he saw his original purpose disappearing. It is clear from a study of these two works that his powers are not so much of the plastic order as of the glyptic, and although there is a certain plastic quality in his paintings it is not altogether satisfactorily exploited in them. In spite of a degree of graphic accuracy, they do not display his real feeling for pure form. The other six pieces of sculpture exhibited were convincing. They conveyed the certainty that

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their author had found his temperamental method of expression. The most important of them was a female torso in red Mansfield sandstone, which was exquisite in its curved lines and suave masses, and the sensibility of the artist in relation to his material was perfectly demonstrated. The striations of the stone were effectively, even cunningly, employed in accentuating the contours, raising the heights and depressing the hollows in a most charming fashion.

This satisfying result is less observable in *Caput*, a piece in alabaster, but here, too, the markings of this material are utilised. Portland stone is more homogeneous than Mansfield, and in his curiously named fat *Nereid* the sculptor was thrown back entirely on his glyptic resources. The result was interesting, as was the low relief called *The Monkey Ride*, in dark slate, a small work with promises of developments. Again, in the two pieces in white unveined marble, *A Dancer*, and a still more cryptically named *Brains below the Belt*, the material in texture and shape offered an incentive to the artist upon which he was not slow to act. There is a sumptuousness of form-in-little of the mother and child in the latter piece and a sense of compact composition, which is demanded by all carving theory : the closer a design is knit the finer the result is sure to be, other things being equal.

In spite of certain prepossessions engendered by his graphic practice, however, Underwood interprets sculpture strictly as cutting ; the searching for form by subtraction, the process I have called analysis of material as opposed to the synthesis, or building up of the modelling method. In feeling he is a true adherent

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of the direct-carving school, and he goes all the way. He does not employ any kind of model, but attacks at once the stone, with perhaps some slight drawing only as a memorandum, or certain guide-marks in pencil.

A still younger artist is John Bickerdike, who in May, 1923, exhibited fifteen small pieces of sculpture at the Twenty-One Gallery in the Adelphi. He also has a contemplative mind and a love of craftsmanship. He, too, is a direct carver and cuts freely in walnut, oak and mahogany, statuettes and reliefs, and a marble head, *Memories*, and several portrait busts in bronze show his abilities as a naturalistic modeller. He is not, however, a realist, and, indeed, his interests are in the direction of abstraction, by which he hopes to help sculpture in its application to the intellectual problems of the day. By abstraction he means pure formal variety of mental impression, and in *Woman Walking* and *Andante* he expresses rhythm in convincing fashion, much as Oswald Herzog and Lawrence Atkinson strive to render abstractions in modelling. Bickerdike was born at Windhill in the West Riding of Yorkshire in 1893, and from fifteen years of age to the outbreak of the War served his apprenticeship in wood-carving at Bradford. During this period he was an occasional student at the Bradford School of Art, but not for the purpose of practising formal drawing, of which his work at his London exhibition—work done from the time he left the Army in 1919—showed no trace, any more than the earlier pieces seen at the local shows at Bradford and Leeds. Neither was his choice of carving spoiled by an intensive study of modelling. He approached his art by way of craft-work, such

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approaches being rare in English and American sculpture, but common enough on the Continent, where some of the finest sculptors have risen from the workshop. Workshop training does not include modelling in the ordinary way, and it is the deflection of the plastic instruction given inevitably at art schools that accounts largely for the rarity of glyptic sculptors. There is never the true craftsman's finish when this deflection has taken place.

Katharine Maltwood is one of the earlier carvers. She was born in Essex and studied at the Slade School. She has travelled in half the countries of Europe, in Algeria, South America, the United States and Canada, China, Korea and Japan, but China attracts her most. She first exhibited at the Royal Academy in 1911, her *Magna Mater*, a fine relief with architectural setting, now in the State of New York. "Great travail is created for every man from the day that he goes out of his mother's womb to the day that he returns to the Mother of All Things," is the idea expressed in the work, which was carved in stone by the artist. A central sitting figure, with arms on the drawn-up knees and face resting on the arms in thought, is supported by two side panels of many figures of children, women and men in ascending spirals and representing allegorically the activities of life on earth. It is a fine conception, carried out with great technical skill. Even finer is the skill shown in the carving in stone of an upraised head. The features, of Indian type, are slightly simplified, and their type-expression increased by the treatment, which is further emphasised by the straight folds of drapery and the geometrical treatment of the muscles



THE VISION

KATHARINE MALTWOOD

Facing p. 122.



DOORWAY RELIEF

PIYLLIS CLAY

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of the neck. This is colossal in size, hence its simplification, and forms part of the monument Primeval Canada, and was exhibited at the Grosvenor Gallery in 1912. To this year belongs the Wounded Centaur in stone, shown at the London Salon in the Albert Hall. It is a touching conception, but somewhat too heaped in form. With it was The Mother Faun. A font for the Church at Tadworth was finished in 1914, and then the artist gave her years to War work. Emerging from this, she started on the bronze Mills of God, which was first seen at the Ridley Art Club in 1919. In it humanity, indicated by a group of figures, is seen between two great millstones ; it is a simple but impressive conception. In 1920 a return to carving was made in the fine caryatid in Portland stone, A Priest of Buddha, seen at the Grafton Galleries, and in The Vision, in alabaster, exhibited at Burlington House and now in the collection of Mrs. Fleming, of Pitt House, Hampstead. In 1922, at the Women's Academy at Olympia, Kensington, a lead fountain of a boy tickling trout was shown, together with the plaster model of an angel buttress to be carried out in alabaster, 36 feet high, in a new London church.

Phœbe Stabler is another woman artist who attacks stone, and she has exhibited at the Royal Academy in recent years two good pieces, A Woman's Head and The Dreamer. Life-size, these well display a nice decorative sense which is a characteristic of Mrs. Stabler's general garden work in plastic media. She was trained at Liverpool University and obtained a travelling scholarship, and afterwards at the Royal College of Art. Several of her modelled works are in

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public galleries, and she has done a number of small War memorials. Phyllis Clay is an accomplished sculptor who has done a good deal of architectural work which, for the most part, consists of modelled studies for figure work to be carved on buildings.

As is the case with a number of direct carvers, Elsie Henderson (de Condenhove) is an animalier. She has always been concerned with animal forms and has made many accomplished drawings. In some cases she has also modelled, but her work in carving has its greatest interest and value in the fact that for it she never uses models, but carves direct. Her earlier carved studies were made in artificial stone, which she builds up roughly, and when hard enough cuts it to the final form. Lions and deer have been produced in this way, and in 1924 she exhibited a snarling panther in this material at the Royal Academy. In these things she gave evidence of her capacity as a draughtsman, able to transfer graphic into veritable glyptic, and avoiding the complication of a plastic preconception. Her pieces are not plastic, but possess most of the essential qualities of cut work. They are compact, for the most part without through cutting, and linear. These qualities become increasingly evident as the artist progresses along these safe lines. What suspicion of plastic there was in the earlier pieces has disappeared, and the course of her growth in carving technique is clearly discernible. So much is this the case that a study of this course is an object lesson in the difference between plastic and glyptic practice. In 1925 she made her first group in natural Portland stone, a garden group 2 feet by 1 foot, and this was followed by a sitting deer



ELSIE HENDERSON

CALF



OBELISK

ARNRID JOHNSTON

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in the same material. Elsie Henderson's work is interesting as being the spontaneous expression of the graphic artist in three-dimensional form, increased in value in this case, by the scholarly translation from drawing to carving. Another woman animalier is Arnrid Johnston, who was born in 1895 at Uddevalla, Sweden, and studied at the Slade School of the London University from 1914 to 1921. She has done a considerable amount of actual carving in a variety of materials. Her most important work is in the playground of Walden House, Pimlico, a three-sided group in Portland stone of children playing, with a base including groups of animals in the round. Altogether she was occupied four years in carving this, and it was presented to the City of Westminster by the Duke of Westminster. Other works in relief are Cats on a Chimney Cowl, Squirrels, Resting Horses, Milking ; while other animal subjects in the round are a cow and girl, and a wooden cat. Her mahogany St. Francis is also in the round, and her low-relief Pastoral is carved out of blue Belgian marble. In the Selfridge Roof Garden Exhibition of the London Group her green serpentine In Pasture and a bird bath were shown.

CHAPTER VIII

THE FORM SENSE : THE YOUNG ENGLISH-MEN

THE instinct for the use of cutting tools is undoubtedly a strong one, and, in spite of the insistence on modelling in the schools and colleges, it will out. At the Goupil Gallery in 1925 was held an exhibition of the works of artists known and but little known. It was not a success, but one feature of it revealed a distinct promise for the future of sculpture in England. There were thirty pieces, including two carved by A. Horace Gerard, three little wood crucifixes by Dom Theodore Baily, and a coloured wood Mater Creatoris. High up in a top back gallery, to which they must have been toilsomely hoisted, were fourteen sculptures, and therein was the surprise and revelation. The artist—Maurice Lambert, a son of the Australian painter, George W. Lambert, A.R.A., himself, a few years before his death in 1930, turned monumental sculptor—is in his twenties. He was for a time a student-assistant in the Modelling School of the Royal College of Art, but seems to have sprung into an artist spontaneously, helped thereto by Francis Derwent Wood. His pieces have the air of those of an old practitioner. There are busts of women which have something of the technique of Epstein; others—of men—that of Frank Dobson, but green or gold, or



CERES

MAURICE LAMBERT

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brass or bronze, they are all possessed of individuality. There were other things—a life-sized lead garden figure of a nude girl, portraits in terra-cotta which had not only individuality, but originality. There was a small sketch of a boxer (Maurice Lambert is a clever boxer himself and a brawny one, a first-class heavy-weight) called *In-fighting*, which indicated a useful insight not only into the art of self-defence, but into that, no less important, of self-expression. Both are mobile, plastic arts, and in this little piece, supplemented by further sketches at the subsequent Goupil show, their essential unison was forcibly indicated.

There were at the former exhibition some wood-carvings, and at the latter the most striking exhibit was *Ceres*, a woman's head in hard red African grit-stone, an obstinate medium which had been triumphantly vanquished by the strength of this artistic young athlete. The subject was fine, the treatment essentially glyptic, approximating to the method of Joseph Bernard, although that great French artist's work was unknown to his unconscious young English follower at the time the head was made.

Maurice Lambert was born in Paris in 1901, when his father was working there. His works have been purchased by the Contemporary Art Society for public galleries. At the Goupil Gallery Exhibition in 1925 he exhibited fourteen pieces, all in bronze, lead or terra-cotta, but the force of them caused their author to be recognised as an asset of the new sculpture. At the Seven and Five Society Exhibition three years after, he was still faithful to the plastic media, but in his studio he was experimenting in glyptic. At his one-man

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show at Tooth's Galleries in 1929 were seen four work in alabaster, one in Serravezza marble, one in Portland stone and one in African hardwood. In addition were shown several composite pieces in which the adventurous proceeding of combining not only the glyptic and plastic processes was in evidence, but further, the mixture of malleable metal, modelled an rigid carved materials. In spite of this, however, an in spite of the extravagance of most of the subjects which were successful in more than mere *réclame*. Lambert made his mark at this show. He has a undoubted sense of new form and an equally undoubte sense of glyptic.

Here, again, is encountered the conflict between the ideals of the carver and those of the modeller, and in this case exhibited with complete insouciance an unsophistication. Maurice Lambert is not too young to think, but he is young enough to feel more acute than he thinks. The process will gradually change, of course, if the promise of these works is fulfilled, but for the moment the sheer joy of carving this hard, red clean-cut woman's head does all that is demanded from the direct carver in conveying this joy to the love of glyptic form. It is difficult to predict the precise outcome of this young talent, but I have no doubt that it will develop, and I feel that it will be along the lines of the direct carving of this arresting piece.

The problem is again tackled by John Skeaping and his wife, Barbara Hepworth, both modellers, but both well on the way to attain the status of the complete carver. They are greatly interested in materials, particularly John Skeaping, who is a true glyptic prac-



SITTING FEMALE TORSO

JOHN SKEAPING

Facing p. 128.



WOMAN'S TORSO

BARBARA HEPWORTH SKEAPING

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tioner, even to the extent of tackling gem and bibelot work in lapis-lazuli, malachite, anhydrite and blood-stone, beautiful names suggesting beautiful colour and texture to which an artist adds beautiful shape. Among the hard and soft stones for larger work, Skeaping and his wife have explored the possibilities of Portland, Hoptonwood, Hornton, Ancaster, Gerveaux, Terneaux, Roman and soap stones, polyphant, serpentines, alabaster and Irish fossil marble, Sicilian, jaune lamartine, almost all figured, and providing generous suggestions for diverse treatment. At their exhibition at the Beaux Arts Gallery in 1928, Barbara Hepworth exhibited pieces of Pavonasetta, Carrara, Parian and Pentelic marbles, and John Skeaping was hardly behind in the variety he had carved. This exhibition was generally notable from the fact that it was almost exclusively of carved pieces, and it had an added interest by reason of its inclusion of animal and bird forms. It is, however, in the interpretation of the human figure that they are most fecund. Barbara Hepworth has made no less than three important expository torsos, and Skeaping's Figure in Marble, another torso, is his most noteworthy contribution to form-research. It is a kneeling woman, compact, with clean expressive masses, naturalistic, but in its fine static essence it partakes somewhat of the simplification of the Egyptian. His full-length Standing Figure in jaune lamartine is less successful, for its lines are crude and complicated and its masses not always expressive. There is a danger when departing from the normal in losing expressive force, and this also applies to the sitting woman leaning forward in veined Pavonasetta marble. The figure

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groups of both artists are not so good. Although the compositions are admirably unified, the simplification is too sophistically unsophisticated. There is no doubt that the further the distance from Nature the less there is of definition, and for complete expressionism good definition is essential. Barbara Hepworth was born in 1903 at Wakefield, Yorkshire, and studied at the Leeds School of Art; John Skeaping was born at Woodford, Essex, in 1901, and studied at the Central School of Arts and Crafts, both becoming students at the Royal Academy, from which they emerged almost unspotted by the casting room. Both are winners of the Prix de Rome, and both have had works purchased by the Contemporary Art Society. In October, 1930, at Tooth's Gallery, they issued a definite challenge on the carving question, following the lead of Alan Durst at the Leicester Galleries the same month, and supplementing their carvings by some drawings of considerable merit. The challenge was interesting and valuable, but the progress from previously exhibited work was not notable. The gallery was crowded to the extent of nearly fifty pieces, varying in price from £10 to £300.

The best were Skeaping's Female Figure in alabaster and Barbara Hepworth's Woman in Corsehill stone, a pleasing material. The feature of the exhibition was the variety of materials rather than their individual execution, which was monotonous, and even in the treatment of the semi-precious stones, which included lapis-lazuli, malachite, anhydrite and Numidian marble, the semi-precious glypticism called for in objects so small was absent. The wood sculpture in ebony, Burmese wood and Honduras mahogany was largely experi-

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mental and of less account than it should have been in proportion at a show with the laudable pretensions that this undoubtedly possessed.

The question of the significant line arises urgently in the case of Henry Moore, who in 1930 had not quite found himself, either in the Temple of the Winds or in the company of the Skeapings. There is a good deal of disarming incoherence in his work and a determination to be unlike Nature, the Greeks, the Egyptians and the neo-classics at all costs. There is a great deal of capable ponderosity also that may well be mistaken by the ignorant for incompetency, which it is not, for Moore is a good draughtsman, as his drawings shown at his one-man show at the Warren Gallery in 1928 proved. Here were forty-two pieces of sculpture, some modelled, most carved, and the latter in a variety of media. Some of the earlier essays in form were based on animals, a snake in white marble, and a dog in alabaster, but more use is made in these and in his bronze animal studies of the style of Gaudier-Brzeska debased into a convention by the admirers of that admirable young sculptor, than of Nature. Later conventions are exploited in more recent work, such as the *vert antique* Figure, the stone Standing Girl with features indicated in rather a childish way. The Maternity in Hoptonwood stone is better, because more natural, therefore more sincere. In 1927 appeared the dark African wood torso, in which Nature was reduced into terms of the electric-light bulb, and the greenstone mask of the same year has no more sensible form. These eccentricities, however, disappear once more under the compelling force of Nature exemplified

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by a carving in rock chalk of another mother and child subject. Then follows the figure for the Temple of the Winds. Henry Moore was born at Castleford in Yorkshire in 1898, and studied for four years at the Royal College of Art.

There is every indication of the spread of the desire to carve among the young men and women, not only of the schools where carving is taught, but apart from all schools in a general tendency, partly born of emulation, partly from feeling and temperament. A highly temperamental artist is Bainbridge Copnall, a South African, born at Cape Town in 1903. He studied drawing and painting at the Goldsmiths' Institute, and from 1923 to 1925 at the Royal Academy Schools. Against his inclination, he paints portraits, but follows his real vocation of carving stone at Slinfold in Sussex. He holds the firm belief that the shape of any stone or other piece of material should itself hold the fundamental inspiration which the artist needs before he can realise abstract expressive form. Another tenet of his faith is that it is wrong for a sculptor to try to make his form resemble flesh and bone, and that stone should look like stone, marble like marble, wood like wood. So he does not make a graphic plan, nor a plastic model, but carves direct and achieves only a glyptic result. For the present, most of his carved work is of religious subjects, but he is equally ready to attack pagan. He has made a large relief of the Resurrection and another of the Creation, and a three-quarter-length figure called Evolution, all symbolic and all carved in Portland stone.

This sculpture is of importance as a breakaway from that of the accepted masters. In the round it approaches



MOTHER AND CHILD

HENRY MOORE



EVENING

BAINBRIDGE COPNALL

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somewhat to Egyptian; in relief to Indian. It does not imitate either, but is an effort towards expression by means of primitive suggestion.

In the 1930 Royal Academy Exhibition, Copnall was represented by a relief in alabaster, *Madonna and Child*. The exhibition of a piece of stone sculpture the size and weight of *Evening* by Bainbridge Copnall at the Goupil Salon was of great significance. It is a design of a young man who must have devoted many months to its fabrication, and its removal from place to place must have been a feat of engineering. It is a highly formalised *Mother and Child*, much over life-size; a design in a square compact; a work of authentic carving practice as well as of imagination. It is homogeneous except in one particular, which is unfortunate: the hair of the child is treated realistically, a jar on the whole performance, which otherwise is admirable. Much smaller were two pieces, *The Yearning*, and *Repose*, respectively in Portland and Bath stone.

Copnall discards disproportion and seeks as far as possible to represent Nature definitely in a formalised classic aspect. Even with all the excuses that architectural sculpture has to offer, he still struggles to maintain the semblance which good art needs, the definite impress of Nature that guarantees sincerity. I do not deny a measure of sincerity to artists such as Moore and the Skeapings, but I do not allow that apparently designed distortion which disfigures their examples of their form-sense. Elephantiasis is no virtue either in Nature or in Art; it is not desirable even in the mild form of the masters who sometimes indulge in the

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habit ; it becomes really monstrous when contracted by the followers. There is no beauty in exaggeration and distortion when there are no reasons for its committal.

There is no reason for the distortion and really unnecessary ugliness of Epstein's *Genesis*, his exercise in carving with which he followed up the extravagances of *Night and Morning*. This was exhibited at the Leicester Galleries at the beginning of 1931, and its reception by the public was one of amazement, distrust and disapprobation. It is the artist's most ambitious piece of carving, and yet, with *Genesis*—over-life-size three-quarter sitting statue in marble—Jacob Epstein definitely establishes himself as a plastic non-glyptic artist. It is a carved statue, carved by himself, and I should think carved directly, but it is, as are all his works, completely plastic in conception and execution. He has compromised to the extent of designing a figure complete in contour and line, unbroken by any through cutting and with very little undercutting. It is from this point of view glyptic, but materially it is entirely plastic, for the rounded contours give the impression of having been modelled. That the work is carved is convincingly demonstrated by unnecessary remnants of the matrix, unnecessary in such a design, for it is in the full round. There is, in the technique used, other evidence of the chisel, but the surfaces are so smoothed-up as to detract from the glyptic quality ; the mingling of the carved with the moulded spirit results in a renunciation of a tactile appeal which all good sculpture, carved or modelled, should possess, which much of Epstein's bronze work does emphati-

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cally possess. As form, Genesis is astonishing ; never in one piece has a sculptor so needlessly attempted to combine nobility with ugliness. The whole torso of Genesis is a triumph of pure form, rounded, conditioned and explicated to a perfection of expressiveness that leaves nothing to the imagination ; an evocation of the triumph of the nude human shape over all other form. Yet the joy of it is modified by the grossness of the head and by the formation of the hands. There is nothing gross about the anthropoid ape as such, for the ape is ugly in a really undeveloped way, but with aspiration towards beauty. The head of Genesis is designedly ugly and without any more worthy aspiration than that of exaggerating its undeveloped animal character. This work proves once again that however fine is the technique of a work of art, the idea still dominates. Epstein, I should imagine, intended to accentuate the undeveloped character of man's first birth-forms by contrasting the members of the body with the essential beauty of the body functioning at its most vital—that is, in giving birth to a higher condition of life. I cannot feel, though, that so gross a head was necessary for the elaboration of this idea. But, turning to the other side of the idea, I recognise that Epstein, daring as ever, and as ever resourceful, has brought into play the function of expressing the beautiful which every artist should at times feel he must exercise. To repeat, Genesis is not only daring and provocative, it is, in part, an evocation of beauty of form founded upon a noble inspiration.

CHAPTER IX

GLYPTIC SCULPTURE IN AMERICA

ASPECIAL value attaches itself to the opinions of R. Tait McKenzie, the Canadian artist, for he has a secure place in the worlds of art and science, a place where the two join hands. As professor of physical culture, he has the opportunity which the Greek sculptors had of an inexhaustible survey of the human figure in all its infinite variety of rest and motion.

No one has done more to make sculpture popular in three countries at least than Tait McKenzie, at one time Director, at McGill University, of Physical Education. He was born, of Scottish parents, in Canada, and in Ottawa and elsewhere his statues are to be found : the Scottish American War Memorial now adorns Princes Street, Edinburgh ; he is the author of the Cambridge Memorial, and his statue of Wolfe is to be erected in Greenwich, while more than one American university campus is occupied by his monumental portraits. His work is human, and it is challenging ; its humanity makes it popular, for Tait McKenzie is a sportsman, and its challenge consists in its complete realism. His monuments tell a story ; they are literary and they are pictorial, but they are not lyric. He has, however, made several statues the essence of which is rhythm. Rhythmic they are, for

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they are living, but again they are not lyric. For Tait McKenzie is a plastic dramatist and he works at moving, vivid life ; movement is the secret of his art, and in this as in other ways he defies tradition. He achieves, as in his football group, that broken rhythm which is human movement, as he does also in his Discus Thrower, and consecutive movement as in his Skater. He can, however, truly and faithfully depict character, for he is an accomplished modeller, but he is less of a psychologist than a physiologist. He is an indefatigable worker, and his work has quality ; it is honest and true. The challenge he offers is epitomised in his Discus Thrower ; he considers Myron's Discobolus ; his mind given to realism, he thinks of movement before and after, while Myron thought of the lyricism of the static moment, the moment which consummated the whole rhythmic, lyrically informed beauty of the throw.

Tait McKenzie's mind is stored with a veritable cinematographic concourse of visions, impressions and suggestions, and the workings of it are, therefore, of practical value, for they are the result of practicable art and science.

He does not concur with the view that he can take a block of stone and remove from it what he does not want, and so produce the form of his idea. He contends that an examination of the methods of the greatest masters does not bear out this theory, and points to the wax models of Michelangelo. In extension of this, he believes that full-sized plaster models may have been made for the great examples both of Greek and Renaissance work, and so have, naturally,

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been destroyed. The approach to the carved statue must always be through modelling in clay, and all the greatest masters were essentially modellers rather than carvers : the Della Robbias, John of Bologna, Meunier, Frémiet, Rodin. These men and others, working for the carved state, had always in mind the peculiarities of the eventual material, the translucence and fragility of marble and alabaster, the grain and texture of wood, the coarseness and stubbornness of granite, and the stability, play of colour and the surface finish of bronze and other alloys. In working for stone, the ideas of the sculptor, he believes, must have this birth and gradual growth to maturity in a plastic material that can be studied in various lights, changed in form and developed in idea until the work assumes finality, and can safely be entrusted to the irrevocability of the chisel

Tait McKenzie admits that many well-known works are not suitable for stone and marble, and instances the Discobolus of Myron, preserved in various mutilated versions, but basically unfitted for stone. The extended arm and unstable support in marble invite disaster, and he agrees that Professor Percy Gardner quite rightly tried the experiment of producing it in bronze, enabling the clumsy device of the tree trunk to be discarded and thus revealing the pure form. The same with the Rape of the Sabines group of John of Bologna, with its wide arms and spread fingers, and there are hundreds more of marble pieces that cry for their true clothing of bronze.

This does not prove Tait McKenzie's position with regard to modelling for carving, however ; it only

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indicates the gulf which separates the processes. But his contention that all equestrian groups should be modelled contains a truth, for the bulging forms offer a more tempting exercise for the fingers than for the chisel. There is something, too, to be said for his contention that the wall-relief, high or low, offers inducement to the modeller for nuances that only the finest artist-carver could accomplish, and when repetitive work is required it becomes necessary to supply to the craftsman a modelled copy, not only to save time, but to ascertain the aspect of the work in position before its execution.

It is admitted that the resources of the carver are many : the tool marks of the chisel, the varieties of working, the possibilities of textures, the contrasts of coarsely worked draperies with the smoothness of the flesh, the polish that some stones take, all of which provide a pleasure in which bronze fails. But this introduces the subject, not of the confusion between carving and modelling, but of the suitability of process to idea. As Tait McKenzie admits, it would be absurd to cast the formalised stone images of the Gothic cathedrals in bronze, as they are integrally part of the architecture and not isolated statues. The formal treatment of the heads, the stiffness of the draperies and the distortion of the figures are but the subordination of sculpture to the embracing architectural scheme, with its deep niches, long clustered columns and exuberant capitals, of which they form part. But were these carved direct in the workshop, perhaps from drawings ; direct from the scaffolding, or from models there ?

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The modern artist is free from some of the restrictions which beset his predecessors. He has all the background of antiquity, it is true, as Tait McKenzie contends, to help him and, I would add, to indicate in what directions errors were made. All the materials of sculpture are now at the artist's door for free and easy choice, but, whatever he chooses, Tait McKenzie demands that he shall first model his form in clay or wax, letting it grow under his hand, to be pushed about and developed until it settles down into the final form in which it shall be deliberately fixed, either by the furnace or the chisel. Unless this is done, he believes that often the statue assumes the form imagined by the early Easter Island craftsman, inconsistent with our background of culture. This does not happen to all the products of the direct carvers, it must be assumed, for some of them are essentially concerned, not only with traditional, but with classical form only. It is correct to say that the realistic interpretation of movement and emotion in the human figure is the outstanding contribution of the sculptor to the art of to-day. It is in bronze that Tait McKenzie contends the capture of the fleeting, palpitating action of the modern human mechanism, so well worth preserving in permanent form, can be made with peculiar fitness. He is right, for clay and wax have an inherent movement of their own to which the acute tactile sense directs itself, and to which it cordially responds. Which is not to say that it steals a quality from stone or marble, but rather that stone and marble have certain particular virtues which take the place of these plastic ones. The beauty of bronze

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does not deny the beauty of marble. Tait McKenzie claims that the vibration of life that thrills the spectator and reproduces the pleasure the artist had in creating it reappears in bronze, added to by rich colour and a velvety surface that invites the caress of the hand. This he regards as infinitely better than the chaste coldness of white marble or the unsympathetic lifelessness of grey granite. This is as it may be, but, in any case, is no argument in support of the use of plastic elements in the production of glyptic results. This authentic view, so boldly and uncompromisingly expressed, is of the utmost value in revealing the spirit of the complete modeller. He feels so much that he will not allow for any other feeling whatsoever. He may prefer bronze to marble, but that has nothing to do with the processes which produce a work of art out of inert materials. What he may not logically do is to confuse the methods of production. He is a logician and not a dreamer ; he is unlike many artists, especially unlike many carvers.

There is often a vein of poetical feeling running in the natures of the sculptor-carvers, whether direct or indirect, and this is frequently the case with those who are born artists and craftsmen rather than made. Several instances come from Brittany, one of whom is Robert Laurent, who in 1890 was born at Concarneau, in the wonderful Finistère country. Very early in life his artistry made itself manifest, but he left France when he was twelve years of age and was taken to the United States, where he became the pupil of Hamilton Easter Field and Maurice Sterne. This training, however, had as little to do with his

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future style as did that of the years 1908 and 1909, when, on returning to Europe, he studied at the British Academy at Rome. Laurent is a Breton, as René Quillivic is, and, like him, a carver in stone and wood. All natives of Brittany have it in them to become craftsmen, for they are fond of using their hands and of employing primitive tools to the shaping of primitive matter, in which they take a delight varying with the amount of resistance it offers to their persistency. Laurent has never used clay ; he has always cut direct in marble, stone and wood, and his work bears the indelible character of such treatment. Its making was direct and its appeal is direct, like all work of its class.

Alfeo Faggi, a fellow sculptor in America, says that the fulness of life can be felt in Laurent's work, that it has brought into art "the sensitiveness, the metaphysical point of view which characterises the art of the Orient." Faggi rejoices in the fact that Laurent's sculpture is naive and free from the facile graces of the Greeks and the Romans, and Faggi hits on one of the greatest beauties of sculpture, its *naïveté*, an impossibility in the work of the formalists, possible only to those who start with and maintain the primitive point of view. When art becomes formalised it becomes sophisticated, then classical, then academic ; pure beauty, good artifice, but lifeless and still, without pulse ; beautiful line, but no guts.

Laurent's work has more than beautiful line, it has design, as you may see in his group of the squatting mother and child in alabaster, and the standing mother and child in wood. He has suavity of style and

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geniality, even in the St. Christopher, while in his heads of women, of which there are many, there is a very pleasing and intriguing softness. Modern as he is, Robert Laurent is no cubist, neither is he an abstractionist, finding that for himself the nearer he gets to Nature the better it is for his art. He sees forms in Nature, however, which it is the aim of cubism and abstractionism to invent ; he has sculptured a Flame which is one of his loveliest things, but attaches no meaning to it ; he just saw the beautiful thing and fixed it. It would be difficult to find in the works of Archipenko, Jacques Lipchitz or Atkinson anything to match its grace. No doubt the sculptor thinks it is of no great importance, but its intrinsic beauty is obvious.

Nature, however, in a more domestic habit has attracted Laurent's attention ; he loves to sculpt animals of the smaller sorts and plants. He exhibited at the Bourgeois Galleries, in New York, some admirable things of this kind—a Young Duck, a Bantam Cock and a Dormouse. The duckling is full of humour, the bantam of impudence, while A Hen and Chickens shows the hen full of solicitude. The sculptor has imparted to homely subjects a permanent interest which more mighty themes have not enabled others to make convincing, and human subjects are by no means neglected, as The Priestess, Baigneuse, L'Indifférente and Flirtation seen at this exhibition indicated.

Laurent lives at Brooklyn, and is the Corresponding Secretary of the Society of Artists there and the Director of the Modern Artists of America, and

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he has exhibited at the Daniel and Montross Galleries, at Scott and Fowles, and at the Sculptors' Gallery.

The modern feeling of his work is due to the simplification of his method, which in turn is due to his altogether right sense of glyptic form. He wastes no stroke in his draughtsmanship and loses no effect of drawing. In the Young Duck there is a statement of form in its simplicity that would be difficult to get in modelled work ; it obviously suggests the analytic method. In the Girl's Head, looking down, there is an amplitude of facial expression that makes a complete presentation with apparently the simplest means. The St. Christopher is achieved in an entirety of detail seemingly, but yet on examination its planes prove to be quite simple ; there is no detail. His Mother and Child group yields obligingly to the suave but compelling action of the chisel on alabaster as mahogany does to a knife. These are Laurent's chief materials.

The United States has given a hearty welcome to the foreign direct carvers.

Gaston Lachaise is another. He was born in Paris in 1882, and studied at the Ecole National des Beaux-Arts. His first American one-man show was at the Bourgeois Galleries at New York in 1916, and this was followed by another two years later. He is one of the most original and individual of the immigrant sculptors, and his mature work was seen at his exhibition at the Brummer Gallery, New York, in 1928. It is stylised and expressionist, and most of it is modelled. His carvings are in alabaster and marble, and are done directly by himself. A girl's head, in marble, shown at the Kraushaar Galleries, is one of the most



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KEATS

MALVINA HOFFMAN

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impressionistic pieces of sculpture since those of Medardo Rosso, but with more form.

Meanwhile, the native-born are busily engaged in deriving the benefits of the culture on which the immigrants have turned their backs.

William Sergeant Kendall, Dean of the School of Fine Arts, Yale University, who was born at Spuyten Duyvil, N.Y., in 1869, is one of them. He joined the Art Students' League of New York, later the Beaux-Arts at Paris. He exhibited in the 1891 Salon, and got an Honourable Mention, and a bronze medal at the Paris Exposition of 1900, while at the Pan-American, Buffalo, the following year he received awards for painting, drawing and sculpture. His *Beatrice* is in the Pennsylvania Academy, *The Seer*, and *Psyche* in the Metropolitan Museum, *An Interlude* in the National Gallery, Washington, and *Narcissa* in the Corcoran Gallery there, while his *Cross-lights* is in the Detroit Institute, and *Intermezzo* in the Providence School of Design. An original half-length portrait of a Peasant Girl, carved in wood and coloured, was seen and admired at the San Francisco Exposition. Kendall is one of the few academic sculptors of the United States who has made essays in wood sculpture. Another is Antony de Francisci, while Eugénie Shonnard of New York exhibited at the 1923 Salon d'Automne a Rabbit in ebony as an example of her exercises in animal sculpture in wood. Grace Mott Johnson is one of the few consistent animaliers of the United States, and she has also the distinction of being a direct carver in stone and plaster. She has made a number of coloured plaster

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reliefs and panels and plaques of animal subjects. Passionately attached to animals since her birth in 1882 at New York, she has pursued them with vigour in zoological gardens and farms, in wild Nature and in the circuses of Barnum and Bailey and the Ringlings. She has thus achieved for her work a verisimilitude which makes it convincing. She has also travelled in Egypt, and has been a student of the past in many museums, and has been exhibiting her works since 1908 in the principal art centres of America.

Another woman traveller is Malvina Hoffman, honoured in London as the author of the sculptures on Bush House. Her modelled work is well and widely known, and her carved work is as important and significant. She is an indomitable worker and spends years in travel, so that she may possess the authentic feeling which only actual contact with types can give. It is this travel in the East which has weaned her from the perpetual rehabilitation of modelled classical work. Her monuments are, indeed, important, but until she carved smaller pieces she still lacked the true glyptic impulse. She works in the little and the great ; the big Bush House group consists of blocks of Indiana limestone weighing 20 tons each. The figures are twice life size, and were carved in the rough by a Scotsman in the United States and finished by the artist. Her small pieces are very engaging : her head of Keats she has worked on for fifteen years ; her racial type busts have occupied less time ; they are in wood and black Belgian marble, which is a fine and suitable substance for such subjects as a woman of Martinique and a Senegalese soldier, while wood is

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admirably suited to the presentation of a Rabbi of Hara Srira, and an African Slave.

As the younger native American sculptors travel more widely afield, instead of studying only at the schools of Paris and other recognised centres, the ideas of the neo-classical period will cease to circulate. There are in Middle Europe cities in which modern sculpture takes on a different aspect from that which it wears in the traditional schools.

Seymour Fox is a native of New York, where he was born in 1900, and, after studying at the Yale University, went to Vienna and worked under Anton Hanak. The impress of that virile artist is to be plainly seen on Fox's work. A head in black Belgian marble, which was exhibited at the California Palace at San Francisco in 1929, is an example of the differential treatment of material, the face being polished and the hair left in a semi-worked state. It is in this direction, of seeking not only the well-known masters abroad, but those who are less celebrated, but even more talented and modern, that the young American artist will be able to find himself. The methods of a couple of generations are now outmoded, but Middle Europe and Scandinavia are available.

Among the several Swedes who have settled in the United States, Andrew Bjurman, who was born in 1876, holds a special place as a sculptor. His *Spirit of the South-West*, shown at the Contemporary American Sculpture Exhibition, is a striking work. He has taken a number of prizes in California, and is a member of the Sculptors' Guild of California.

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Trygve Hammer is a Norwegian, born at Arendal in 1878, and trained at the Christiania Art and Trades School. Arriving in the United States in 1904, he became a student at the Art Students' League and the National Academy under Herman MacNeil, Stirling Calder and Solon Borglum. He is a wood and stone carver and metal craftsman, and his Hawk in blue-stone is a striking piece. His work is in the Brooklyn and Newark Museums and on the Roosevelt Memorial at Tenafly, N.J.

An international exchange of artists is desirable, and it is especially valuable to the younger to visit the seats of the mighty on the shores of the Baltic or the banks of the Danube, and in the countries which stretch from the Adriatic to the Carpathians, for there is to be found the new blood which is necessary to invigorate the circulation of the sculptural body.

The first need of a Slav intellectual is sympathy. His preoccupation is with the emotions ; the desire to be at one with Nature, the wonderful desire which compels him to throw himself upon the broad bosom of Mother Earth ; the supreme passion which throws him into the arms of a fellow-soul, whose understanding he welcomes as water is welcomed by the desert traveller or the shipwrecked mariner. A singularity of aim, a oneness of passion, a welding of identity are the things for which he yearns and for which he is willing to suffer, the things for which he loves to sacrifice himself. I know of a Russian and his wife. He is a writer, she is a painter ; they hardly know themselves which is which, and one signature would suffice for all their art work. There are many others



SPIRIT OF THE SOUTH-WEST

ANDREW BJURMAN

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HEAD

SEYMOUR FOX

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ike them. Before the days of the War the intelligents of Russia at home and afield were Communists, not only in goods and money, but in spirit, when they found the spirit that was their coequal. This explains what seems to the more prosaic Western mind the enormity of the principle of communism of the body. But what, a true Russian intellectual might inquire, is the duality of the body worth if there is no duality of the spirit? What is it worth, in point of fact, to anyone? Is not an injury of the spirit the most poignant thing under the sun? Such an injury is never healed, once committed. The body forgets, the spirit cannot. If there is a community of the spirit, a community of the body is a holy thing, but not otherwise.

So the Russian seeks his mate and seeks to keep his mate, seeks in the innermost recesses of the companion-mind for the secrets which lie in his own, yearning to be told. He must have a mate, spiritual if not carnal, both perhaps, but certainly spiritual. "Let not the marriage of true minds admit impediments"; the Russians do not. The Russian hardly knows the meaning of the Western word "impediments"; he asks, "Why impediments?" I do not think that because of this he is always happy. Who is? What frail mortal, Eastern or Western, is always happy, and why should he be, and who wants to be? Certainly not the Russian intellectual. He loves to suffer; suffering is part of his love. What is love worth, or friendship, in which there is no suffering? Suffering refines and reveals things undreamt of. The moments of supreme ecstasy are often the moments of supreme suffering,

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but life is not made up of moments, but of years. So I know and gratefully acclaim the Russians who have known this wonderful dual desire, and it makes for happiness to recognise now and then its appearance in the realm of art.

A signal instance is that of William Zorach and his wife Marguerite ; they are both artists, both painters, both workers in the crafts. William Zorach was born in Russia in 1887, and has lived most of his life in the United States. He studied art at the National Academy of Design in New York from 1904 to 1907, and when he was twenty-three he went to Paris and studied in various schools there. He first exhibited at the *Salon d'Automne* in 1911, and in 1913, on returning to America, he began to exhibit there at the International Exhibition of Modern Art in New York. In 1915 he was represented at the San Francisco World's Fair and the Forum Exhibition, New York, since which year his work has been seen at the modern galleries, and he has had several one-man shows and shows in association with his wife. Their community of interest has been seen at each one. Both are moderns, he a sculptor in wood, she a weaver of carpets.

Of Zorach's painting of the Red Sea, a critic in the *New York Sun* said the water was red and the people who had been bathing in it were wet. Zorach was evidently regarded as a realist then, but he is more. Mr. H. Caffin said later : " His art has little intellectual basis ; it is almost singly a product of feeling, but of a feeling rarely pure, and at its best lovably human. And his best are those pictures like *The Valley*, *Spring* and *The Family*, in which the purity of his

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own soul and the joy of his own personal affections are in closest harmony of communion with Nature." Which is saying that Zorach is a Slav, simple to *naïveté*, honest without question, and what he is himself that his art is.

Modern, but without any affectation of modernity, it is primitive with the simplicity of the Negro, and it lives and palpitates with the vitality of the great continent on which he lives now. Zorach lectured at Provincetown, and said : " Modern art is an appreciation in general of all that has gone before, of the æstheticism of all ages. It is not a reaction as inspired by Nature, but an understanding of creative forces that mark individuals at rare intervals through life." That is a plain, unvarnished statement that anyone can understand, and all honest modernists will accept it as offered. William Zorach had his training in academic principles, like many another artist, but unlike most, this training was only a step to a better vision, a step to a higher interpretation. He took this step, and the result was a foregone conclusion.

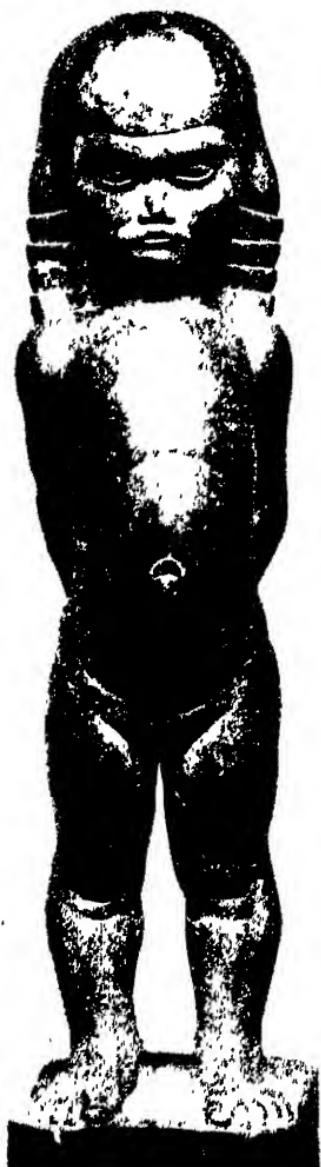
Entirely devoid of any mere imitative effort, according to principle, this work exhibits the knowledge of what has gone before with the skill of what exists at the present, in an endeavour to express the sentiment of the future. The artist who clings merely to the academic ideal cannot avoid repetition, which is saying that he lays himself open to a charge of imitation. The free artist, in his knowledge of past art which is naturalistic, may be charged with a similar intention, but there is, at any rate, a proved willingness to start at the beginning and to try again, instead of futilely

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endeavouring to improve upon what was long ago attained, a perfectibility of execution which it is unnecessary to improve upon. It is the new pulsing vision that the modernist strives to find rather than the old cold accomplishment, impossible of profitable repetition.

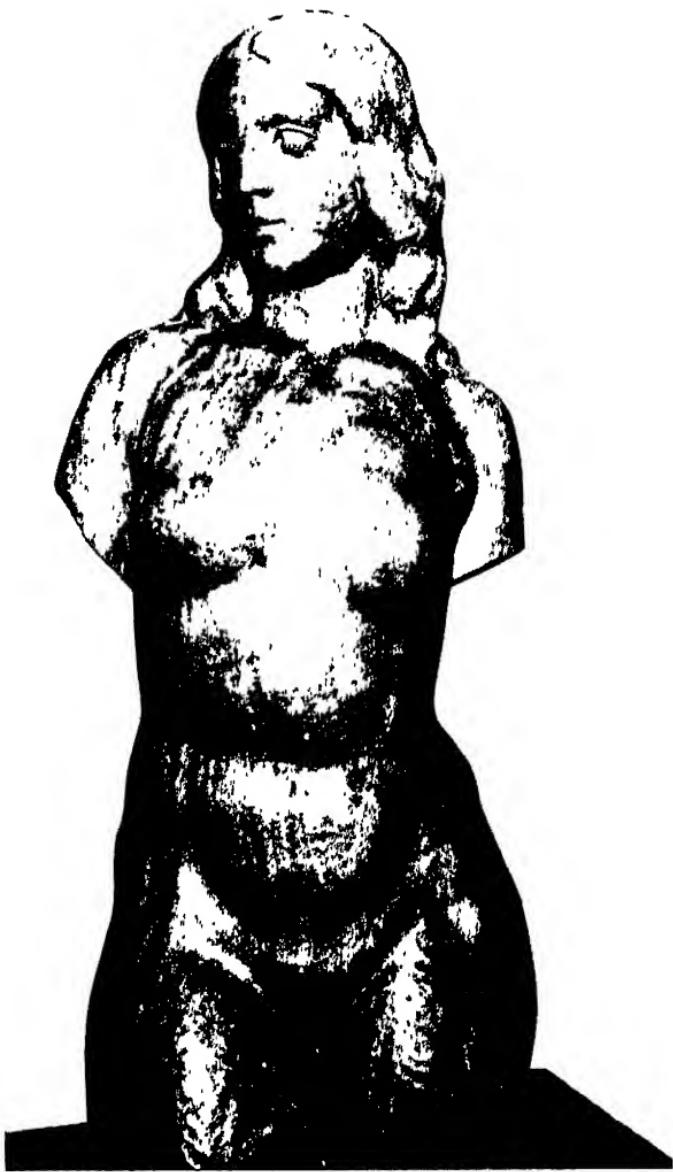
But there is a repeating process which is not devoid of profit, one which is common to both the Zorachs and shared by most pictorial designers. There is design, not only in their patterned work, but in their landscapes in water-colour and oil, and in the pieces of wood sculpture of children about 18 inches high which William Zorach is so keen on making from blocks of mahogany or maple. These are treated with all the simplicity of the Negro carver, and have the same insouciance. There is a strong sense of design, too, in *The Mother and Child*, a group in mahogany, a foot or so larger than the statuettes, on which it is a considerable advance, for no semi-civilised carver ever invented the pattern it possesses ; the strong, forceful rectangle of it. The strange taut sense, yet fluid composition of the group is sculptural in the best possible way : design based on naturalism and informed by emotion.

It is this strong feeling for pattern that has led Zorach to the exploitation of the artistic formula. I think he must feel, as I feel, it is in this direction that most use of it may be made. I do not think he pretends that he sees things except as they actually exist, and I suspect that the cubistic vision, as I have hinted, is a decorative convention which he finds useful and I find, in his case, distinctly attractive. It is not intended as



CHILD

WILLIAM ZORACH



GIRL'S TORSO

GLEB DERUJINSKY

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in abstract exposition, nor as a geometrical exercise, but modified into a certain formal manner of treating light effects. In essence, Zorach is an expressionist, and, in his sculpture especially, cubism as such has but little place. All that he has to say in his art he can set forth with the usual materials common to all artists, and with them utter, too, the secrets of his own individuality.

Maurice Sterne is a personality in the modern school of American sculpture, although but little of his time is spent in the United States. He works in Rome, and is known in Paris, and from these centres his influence extends to New York, where at the Bourgeois Galleries his work is sometimes exhibited. He is in point of fact a painter, but his incursions into sculpture, engendered by a love of research, are of importance. There is his statue known as 'The Awakening', done in the first instance in marble, under the influence of Greek work of the fifth and fourth centuries B.C., with a certain modern feeling incorporated. His sense of research compelled him to analyse this statue into eight parts, with the idea of making an intensive inspection of the cross sections. Quite naturally, he was dissatisfied, and resorted to plastic reproduction, and more than one bronze resulted. This was no sort of consistency, however, and eventually, commissioned by Mrs. Stone, the final version in marble resulted, with the proviso that it was to be actually final. It is not really a good design for a carved piece, as the whole weight of the torso rests upon the right arm, and is added to by the upraised left; bronze is its true medium. But there is an incisiveness in Sterne's work

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which points towards a plastic impulse, and this is seen in a fine bronze head of a Pueblo Indian, which might well have been carved in black marble, and the same may be said of another striking head, *The Bomb-thrower*. These indications point to the fact that Sterne's plastic and glyptic have not yet reached the stage of maturity, although he was born in 1878 at Libau in Russia, and was taken to the United States when he was twelve years old. His home is the Villa Anticoli, near Rome, where he has settled after studies in Greece and Italy and travels in British India, Burma, Java and Bali. He has remained very young and experimental in spirit, and has given encouragement to many an aspirant in painting as well as sculpture. His work is to be seen at Pittsburgh, Providence, Boston Museum of Fine Arts, Metropolitan Museum, New York, and the Kaiser Friedrich Museum, Berlin.

There are a few European-born sculptors now absorbed in the American school whose carved work has distinction. Edmund R. Amateis, who, although very young, for he was born in Rome in 1897, has made a distinct mark. His *Pastorale*, a group of two girls and a rabbit, displays his decorative style. Hilda Kristina Lascare, born in 1886, is a native of Sweden, and was trained in the United States as well as in Europe. Heinz Warneke is a native of Bremen, born there in 1895, afterwards studying at the Berlin Academy. He carves directly in wood, stone, brick and granite, and his animal studies are admirable. His recent *Water Carrier*, a kneeling stone nude girl formalised in design, was awarded the Logan Prize at Chicago. Mario J. Korbel is a Czech born at Osik in 1882, who

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studied at Munich and Paris and at the Art Institute, Chicago. He has been responsible for several fine monuments, and his ideal works are in the American museums. Gleb Derujinsky, who was born in 1888 at Smolensk, after studying at St. Petersburg, went to Paris to Injalbert and Verlet. After the Russian Revolution, he worked his way on a cargo boat to the United States. This was in 1919, and seven years later he won a gold medal at the Philadelphia Exposition.

Among the more celebrated of the American sculptors is Herbert Haseltine, who was born in Rome of American parents in 1877. He has made a great reputation in Paris, London and New York for his animal portraits, mainly of pedigree horses and cattle, some of which have been carved in stone and marble with cryselephantine accessories. The native American sculptors whose carved work has been accorded special attention include Gaetano Cecere, born in New York City in 1894, whose memorials and fountains are well known, and Seth Velsey, of Logansport, Ind., born in 1903, a student of the John Herron Art Institute at Indianapolis, whose relief in veined marble called West Wind is excellent. As the two last-named artists are so young, it is probable that their work in carving, in view of the current tendencies, will be of considerable assistance in advancing the movement.

The exhibition of contemporary American sculpture by the National Society at the California Palace of the Legion of Honor, San Francisco in 1929, was one of the most important events in the history of modern sculpture. Modelled work was in the ascendant, but here and there were carved pieces of the greatest value and interest.

CHAPTER X

CARVING AND MECHANICS : U.S.A. AND JAPAN

IT is not only the Slav mind that is restless and inquiring, desirous of making things by which to express itself ; of erecting great structures, of turning potential into actual beauty. That is the artist's mind all the world over, restless and forceful, imaginative and dreamy at one and the same and at every moment. There is, moreover, no artist's Utopia. Happy the artist who is spared the pains of the wanderlust ; he who is a nationalist, as the Yugoslavs, the Hungarians, the Finns, for their sight is a single undeflected vision. But nationalism is difficult in a land to which Slav, British, Italian, German and Scandinavian artists are irresistibly attracted, and to which they are welcomed with cordiality whenever they display real talents. Nationalism is difficult in Utopia and in Cosmopolis ; it is difficult in the United States of America, for artists from all countries find there a bourne from which few care to return. They miss something in life, however, as there is something missing in their art when they leave their native land with all its characteristic narrowness for a country so wide and tolerant and hospitable.

Like many other artists, women as well as men, in the United States who are not natives, even if born

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there, Renée Prahar feels that she is a fish out of water. It is not a bad feeling for a creative artist. Restlessness, if combined with the faculty of production, never did originality any harm. The water that this fish is out of is composed, not of hydrogen and oxygen, but of the commercial spirit of America as she sees it, and the adherence to tradition in art she finds there. She is an American, but of Bohemian and French extraction. She was born in New York City in 1880, and spent seven years in Paris up to the time of the War, after being on the American stage for nine, and she has passed some time in England. These circumstances account for her physical restlessness, but only her artist nature accounts for the unrest of her spirit. In Paris, Bourdelle and Maillol gave her criticisms, but she was too poor to go further in that direction. This was fortunate, for a closer association with either of these great sculptors might have influenced her individuality adversely. She exhibited at the Beaux-Arts, but not till 1922 did she ever receive an award, and that at the Exhibition of Women Painters and Sculptors at New York. She by no means neglects classic or naturalistic form, but through her imagination, working along decorative lines, she builds upon such form, expressing not so much what she has seen as what she has felt.

Her Russian Dancer is a bronze in the Metropolitan Museum. She has made beautiful bronze portrait heads, entirely naturalistic and full of character, but the greater number of her works are either decorative or so marked by her individuality as to be, in certain respects, beyond Nature, always possessing, however,

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a basis in Nature of a determined and attractive quality. An example is the portrait in iron of Richard Fletcher, an exceptional work in which the natural planes and surfaces of the face and head have been subdued to the material, resulting all the same in fine portraiture. She has made a colossal head, or mask, rather, of a woman in grey stone in which the character of the material has been religiously observed. The eyes are almost closed, the lips lightly pressed, and from the face-planes curves retreat backwards in unison with those of the throat, and these produce a driven effect. The work might be a symbol of the wind ; but it is essentially expressionistic, the spirit of the wind, for it is an austere, almost bleak conception.

Renée Prahar's austerity, however, has a reverse in humour, and this is seen in a group of a male and a female faun reclining upon a base 9 feet long with an ornamental frieze of animals. Obviously the interest of the two is of an amusing description, for their faces are lively with whimsical smiles, while their bodies are relaxed with the influence of high noon. Another study in humour is *The Laughing Faun*, a head carved out of a block of ebony, full of character, a certain index of its author's complete understanding of the dear denizens of the half-world of the woods and midnight lawns, hidden from the impertinences of the life of cities ; revealed only to few, wholly, but rather plaintively desirous of a further revelation. From these works no sound issues, but only the universality of the understanding and expository visage.

Less sub-human is the fine naturalistic intaglio

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carving in white stone called Reverence. Three nude figures are pictured : a father kneeling with expectant hands before the mother, who advances with the offering of their child—a beautiful conception beautifully executed. There is a strong decorative quality in this work, as also in the carved wood portrait in a triangular setting coincident with the shape of the subject's fine head and hair, of Robert Schmitz, the French pianist. The technique of this is striking, a series of broadly treated masses, accentuated into sharp contours, admirably carved life-like eyes, and with a tooled surface of fine texture.

Renée Prahar exhibited her Russian Dancer at the First Annual Exhibition of Contemporary Painting and Sculpture by American Artists at the Waterbury Club in 1922. This was a highly important event organised by Mrs. Clement E. Horton, as sculpture by two other moderns, Hunt Diederich and Dujam Penić, were included. Another modern exhibition was held immediately afterwards at the Joseph Brummer Galleries of the Modern Artists of America, in which sculpture by Gaston Lachaise and Robert Laurent was shown. In these the most advanced ideas with regard to direct carving in stone and wood were promulgated, and the two shows were stamped by a definite and fecund policy from which much may be expected in the next few years. But such manifestations do not come wholly from Europe. The United States produces its native-born artists with splendid prodigality, while welcoming those from Europe with a similar abounding hospitality.

A true native woman sculptor is Estelle Rumbold

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Kohn, who was born in St. Louis, and studied at the School of Fine Arts there, at the California School, San Francisco, and at the Art Students' League, New York, under Saint-Gaudens. She is one of the few who are actual carvers in stone, wood and ivory, and she has works in the Society of Culture Meeting House and the old *Evening Post* Building at New York. Architectural sculpture is being done by Robert Davidson, who was born in Indianapolis in 1904, and studied at the Art Institute, Chicago. His Praying Angel carved in stone was shown at the great Exhibition of Contemporary American Sculpture.

Another case of a carver specialising also in animal sculpture is that of Eugénie Shonnard, who, after a term of years in Paris, has settled at Santa Fé. In this city, in its museum, are no less than sixty examples of her work in granite, marble, wood and bronze, of birds and quadrupeds, of Pueblo Indians and Brittany peasants. She is a naturalist and a lover of human nature. Coming of a cultured Yonkers family, and born in 1886, she studied with Mucha in New York, but strayed into the consciousness that her *forte* was plastic more than graphic. It was in 1911, having lost her father, that she, with her mother, arrived in Paris, and she sought the praise or blame of Rodin and Bourdelle. She became a figure in American society there and a member of the National and Autumn Salons. Her work is in the Metropolitan and New Mexico Museums. It has a style of its own plastic, as becomes that of a modeller, but with her glyptic pieces she is seen to possess a natural function for the use of cutting tools which gives them distinction



PORTRAIT

RENÉE PRAHAR

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They are not, however, typical carvings, but modellings of broad style by means of a cutting technique confined to external formation. Both in her bronzes and in her carved work she produces fine surfaces, and her carved work is distinguished more in this direction than in its structural effects. She possesses strongly, however, the primal instinct of the carver, the instinct of compact mass, and this reacts on her bronzes, which are solidly designed and with very little interspatial form. Her carving of a woman's head with closed eyes in black granite, her group of Pueblo Indian squaw and child, and her stone Maternity are finely conceived and executed.

Still another carving sculptor-painter is Nanna Matthews Bryant, who believes that all sculptors should be able to indulge in graphic expression. Mrs. Bryant has an exuberant personality and a desire for direct and expansive expression. Born of English parents, she resides and works at Boston, Mass., after spending two-thirds of her life in Europe studying painting in Paris, Dresden and Berlin. It was only in 1918 that she began to sculpt, when she discovered that she could do more that she desired with clay than with pigment. Her plastic and glyptic compositions are pictorial, and she is tempted, as she expresses it, to "model in colour." She recreates her Medea, her Ariadne as single figures, and Paolo and Francesca as a group in three-quarter relief, startlingly reproducing the type of modern maidenhood and youth. Her two classic figures in marble, Figure with Drapery and a standing figure carved as one with its matrix, best accentuate her classical sense of form, and, in the latter particularly,

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the glyptic sense of solid composition, in this instance a bit laboured, and overburdened by the mass of marble mistakenly treated by the chisel instead of being left in its natural condition. Nanna Matthews Bryant has the right outlook as regards carved work, which she expresses with vigour. She says that "Sculpture is thought. Even more than in painting, the artist must have a complete vision in his mind before he starts to work. For me, there exists a piece of finished sculpture, complete in all its details, before I begin with clay or chisel. Materially speaking, a piece of statuary is a series of lumps proportionably put together so as to produce the true relation of form. Proportion, line, rhythm, colour—these are the things I seek to co-ordinate in my mental vision of a theme before I undertake to translate it into form. There must be harmony running throughout—in the tones of shadow as well as in the outline. All must be one true proportion, and it is because of this that I look for masses of shadows and actually draw form shadows in marble, thereby producing colour. To borrow a term from music, tuneful harmonies must play through line and mass and shadow—and do we not often refer to music as colourful ? "

In Hariette G. Bingham there is a possible recruit in the United States to the small band of direct carvers. She is ambitious of conquering all the different mediums of sculpture, and has already worked in stone—a head called Lilith and a figure, Paris; in black marble, Democracy, and in white marble a winged figure, Marriage.

She has finished her carved works, and herself uses

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the pointing machine, but she is quite aware that direct carving is the desired process by which all carved work must be produced. She was born at Cleveland, Ohio, in 1892, and studied at the School of Art there and with Mowbray Clark of New York and Akop Gurdjan in Paris. She has an individual style modified by the current plastic poses of the advanced choreographists, and she practises without exhibiting the dead hand of tradition.

George Biddle was born in Philadelphia in 1885, and became a student at Julien's at Paris at an early period in his career. His chief work is his Tahitian Family in the Pennsylvania Academy. He is a carver in stone, and a mask of a woman's head, shown at the Wildenstein Galleries in New York, indicates his allegiance to the direct-carving principle.

In Lee Lawrie the United States possesses one of the most accomplished plastic artists of our time and one of the busiest. Yet it has to be deplored that, while most of his many and fine works are for architectural purposes in stone, they are not carved by his own hand. In this he is by no means alone, for most structural, including figure work, is subject to the same qualification. If Lee Lawrie, or John Angel, the English sculptor, working in unison with him on great architectural works in New York, were carving, it is certain that they could not produce the quantity that they are doing. The mass production of these two is helped by all the human and mechanical aids that the ingenuity of man's mind has been able to discover. Rome was not built in a day, neither is a cathedral built in New York in a year, but in America cathedral builders are not allowed much

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time in which to complete their structures, and architects allow but little time to sculptors in which to supply their statues and other ornamental accessories. Lee Lawrie, who was born in Germany in 1877, has had a most distinguished career in the United States. He had no academic education, but worked in the studios of the most eminent of the American sculptors from 1891 to 1905, when he became Instructor in Sculpture in Harvard University for two years. For the following ten he was at Yale University, and in 1921 received the Gold Medal of the Institute of Architects. He has always specialised in architectural work and mostly in Gothic, and his statues and ornament adorn the United States Military Academy at West Point, the churches of St. Vincent and St. Thomas in New York, the Harkness Memorial Quadrangle at Yale, the National Academy of Sciences at Washington and the Nebraska State Capitol. It is in an enumeration of such activities as these that the strongest argument in favour of the division of sculptural labour lies. It is evident that no one artist could accomplish so much work in so short a time. On the other hand, Lee Lawrie's modelling is so good that the world would suffer if it were lost. That its value is discounted by mechanical reproduction into stone there is not the slightest doubt, but is the balance a credit or a debit one? The world gets more secondary work of a high order and loses on the primary. As an artist working under the stress of conditions in the United States, Lee Lawrie is driven to work as he does, but I have no doubt he deplores the fact that he is prevented by circumstances from working direct at the stone.

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It is a seeming paradox that the greatest output of stone-carving of any one artist of our generation in the United States should be the work of a man who has no time to touch a chisel, except for his own intimate satisfaction in the cases of a few single pieces of delicate quality. For the rest, the artist has to hand over his plaster models as they are completed to a carving firm, and on some of Lee Lawrie's big jobs as many as twenty-five or thirty carving craftsmen have been employed. In how far this approaches the practices of the Middle Ages we are never likely to know to a surety.

Even a restricted transference of artistic authority may have its dangers.

In America—and it is not unknown in other countries—there is a fatal piece of mechanism ; it is more deadly by far than the pointing machine for marble and stone work. It is used to “ rough out ” the carving of wood, and it is supplemented by a further piece of terrorism, by which the finish of such wood-carving is “ brushed in.” All you have to do is to get a model and use these two machines, and you can fill as many churches and courts of law as you like, turning both into courts of hell.

I need not say this has nothing to do with art, any more than the photographic machinery which now produces bronze portrait medallions, if required, by the hundred without any aid whatsoever from a sculptor or any other kind of artist. It indicates, however, the danger of any sort of mechanical device which comes between the artist and his finished work.

John Kirchmayer, the American wood-carver, whose

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elaborate panel, *Christmas in Heaven*, with crowds of angels and saints surrounding the Mother and Christ Babe, is in the Detroit Institute of Art, in the Booth Collection, admits the limited use of this infernal machine. Consequently you cannot compare his work with Gothic ; it will not stand it, quite apart from the matter of its design. The United States is a country devoid of indigenous Gothic, and so comparisons do not become overbearingly odious.

Elaborate design is the despair of modern ecclesiastical woodwork. It began in England and grew extensively during the Victorian period, and has spoiled many a fine old church and disfigured many a cathedral. It passed to America, where it is admitted real wood-carving is but little practised and wood-sculpture but little known. Even in cases where an authentic carver is at work, force of circumstances makes him forget the secret of his craft. Kirchmayer is the best-known carver of wood in America, and other celebrated pieces of his elaborate work are *The Presentation of the Gifts*, which was seen at the Boston shop of the Society of Arts, of which he is the founder. This is an extraordinary composition, very lively with joyous groups of garlanded putti surrounding the central picture, in late Renaissance style. Another piece is a carved wood panel, highly decorative in character, of the Holy Family, in the Church of St. Catherine, Somerville, Massachusetts, with a base of singing angels and a semicircular arabesque of birds and foliage. Other contributions of the carver are to the churches of St. John the Divine and of St. Mary the Virgin, New York, St. Thomas, Detroit, and St. Paul's, Chicago,

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and these and all his work Kirchmayer describes as American Gothic.

There is, however, very interesting carved ecclesiastical work in many American churches and the private chapel of Mrs. Nicholas F. Brady, Roslyn, Long Island. This is not, however, interesting as glyptic work so much as from the point of view of design. The great religious structures due to Bertram Grosvenor Goodhue, that great architect, are full of carved detail, designed and modelled for the most part by Lee Lawrie. The co-ordination between these two artists was exceptionally complete and sensitive, but unfortunately the sculptor could not carry out himself the carving of the great masses of work which he modelled for want of time. It is against the canons of the glyptic art to model for carving, but Lee Lawrie did the best under the prevailing conditions by seeking for the best craftsmen in wood and stone in the United States.

There are 2,000 hand-carvers in America, the greater number of them engaged in the furniture trades. The Wood Carvers' Association of Grand Rapids, the great furniture centre, has 150 members, one of whom at least emerges as a considerable craftsman, Leopold Baillot, whose floral basswood and other panels are distinctly good craftsmanship. There is a vast field here, into which the art of sculpture as the craft of carving has hardly penetrated.

Baillot is of European origin, and so is Alois Lang, who had the advantage of being born in Oberammergau, where he was trained in the craft. The Passion Play has induced a sort of baroque religious feeling at that

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place, and this has affected the other crafts practised there ; it has never tried to fall back to the Gothic, however useful such a reversion might have been. Consequently the wood-carving of Oberammergau is too highly decorative and sentimental, too pretty to be really good.

Alois Lang, however, travelled away from his birth-place and apprenticeship-place, and worked first in Basle, then in Paris in wood workshops, and then in New York and St. Louis before settling in Manitowoc, Wisconsin, where he directs the artistic work of a business firm. This is to the good, for art in business production is a serious, indeed, a grave need of our time, but it is questionable if a man in the service of such can save his own soul alive and produce a work of great sculptural beauty in wood. There are fine sculptors in the ceramic industries, and Alois Lang is trying to prove that there may be such in the timber trades. It is a little startling to think of, because divorce between wood-sculpture and trade work has been so frequent and so complete. There have been degrees. There have for many years been wood-carving businesses at Worcester, London, Exeter, and other places in England, where respectable church furniture has been produced in great quantities, and from these workshops have issued from time to time pieces of real sculpture, for which fine artists have sometimes received commissions, and into which have passed from time to time great works of sculpture, such as the Christ of the Hungarian, Janos Fadrussz, which went to Exeter.

Here and there in England now schools of crafts

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are being established where a finer conception of the art of wood-sculpture, among other things, is being disseminated. Workshops and studios for the production of such work are proving the worthlessness of the recently prevalent forms ; craftsmen are being imbued with a finer spirit about their work, and taught to feel the excellence of the good examples and the baseness of the bad. There will be a change, noticeable to the art historian of the future, in English and American churches of the period of the first half of the twentieth century, and such work as that of Alois Lang in Trinity Cathedral, Cleveland, St. Paul's, Springfield, Grace Cathedral, Topeka, Kansas, will be recognised as bridging the gulf between the bad old style and the new effort. Lang is a maker of wood images as well as carved church furniture, and the St. Cuthbert, but more especially the David of the Church of the Good Shepherd at Momence, Ill., conventional and decorative as they are, will be recognised as pointing the way to better things ; to the characteristic and individual work of the artist working in retirement, and by this I do not for a moment mean to disparage the work, nor the spirit of the craftsmen working in association. There are two classes of men, and therefore two classes of work, and all sorts of variations and intimations of things in between, but in a consideration of wood-sculpture and wood-carving there is so much that is bad and so little that is good, that what is not so bad, and would be better under better conditions, requires mention. Compared with the productions in bronze and other metals, in plaster, in terra-cotta, in marble, stone and granite, the output of real wood-sculpture in

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America and England is very small nowadays, and it can but be a pious hope that it will not be greater until a better appreciation of its beautiful qualities of texture, colour and amenability to treatment is forthcoming, not forgetting the application of colour to it.

The mechanisation of carving is to be deplored. When an art enters upon its mechanical stage it is doomed, as has been seen in every art and in every country from China and Japan to Northern Europe. But the mechanical stage is less dangerous than the stage of mechanisation which is further down the slope, for it means the substitution of machinery for tools worked with hands. Mass production results, and in art there is no mass production, but only individual. There is no thinking in mechanisation ; in art there must be thought.

During the whole of the eighteenth century a fine school of wood-carving existed in America. Many of the old colonial houses owe their distinction to their doorways, mantels and overmantels, staircases, cupboards and other structural and movable forms of furnishings. The work is, for the most part, traditional, but, as might be expected, not so sophisticated as most of the work of the seventeenth and eighteenth centuries in Europe. To this it owes its charm in a large degree, and its study to-day should be useful in drawing attention to the purity of its craftsmanship as such. Most of it bears the impress of a simple and guileless borrowing so far as its design is concerned, but this in itself is quite delightful. To this early authentic carved work the modern glyptic artist in America will do well to turn for refreshment.

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Wood-sculpture does not bulk in art history so largely as stone-sculpture, but it has an ancestry of 5,000 years, and was very vigorously alive in Europe during the Gothic period, especially in Germany, France and Spain. If England produced no great examples, there was honest woodwork done in the thirteenth and fourteenth centuries in the way of monumental effigies, and decorative carving has always persisted, rising and falling in quality as artistic appreciation grew or decayed with its accompanying changes in craftsmanship. The tradition has never wholly died. China and Japan are the two nations which have been pre-eminent in wood statuary. In Europe colour and gold were applied to wood, but the Chinese and Japanese wood polychromy transcends anything accomplished elsewhere in its perfect technique and refined artistry.

Chinese carving has largely fallen into abeyance, but there is still a vigorous school of sculpture in Japan, including many good wood-sculptors of human and animal figures as well as pure decoration, including such men as Jakenouchi Kiūichi, Takenura Koun, Yonehara Ūnkai, Yamasaki Chōun, Hiragushi Denchū, Yoshida Hōmei and Asahi Gyokuzan. At the annual exhibitions in Tokio of the Todai Chosokai, the society of sculptors, some fine work in wood is exhibited, and diverse tendencies are seen to be striving for the lead. The older is represented by Sasaki Taiju, whose panel of a Phœnix in relief follows the traditional form ; Ikeda Shoya stands between him and modernists with his Dancer, also a relief in wood ; and with him are Nakatani Ganko, whose Fragrance is a charming seated Japanese girl, and Sazaki Kason with, among other works, a statuette of

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an old man in a large flowing coat, and a crutch. The new school is concerned more with European styles, and in the Dance of Darkness, a wood statuette of a nude girl dancer with drapery, Miki Sosaku grafts on to quite modern Paris models a Japanese spirit of original and taking charm. Among the older men, such as Osakura Fumio, Asakura Nichiro, Ishikawa Kayugi and Naito Shin, there are wood-carvers of distinction who cling more or less closely to tradition. The fine expressive statue, Mongaku, in wood by Sekino Seiun, is a fine example on the traditional lines, and was seen at the Fifth Annual Exhibition of the Imperial Art Institute at Tokio in 1924. Here there were over 100 pieces of sculpture, including a number half life size. Among these works it was natural that there should be many of the small ornaments with which the *tokonoma*, or recess, which is the receptacle for such in Japanese rooms, is loaded. The practice common in Europe and America of modelling for glyptic form obtruded itself. There were, however, many good works in wood showing admirable technical qualities. Reliefs, groups, statues and grotesques were contributed by Nakatani Ganko, Tajima Kamehiko, Ikeda Yūhachi, Sazaki Kason, Hasegawa Eisaku and Sasaki Taiju.

At the Exhibition of Japanese Art at the Grand Palais, Paris, in 1922 a number of sculptural works of importance were seen. Three parts of them were in wood and half of these were polychromatic. One of the most interesting was the Mystic Figure of Hikakushi Denchu, nearly 2 metres high, and another large figure was a Young Chinese by Osada Mitsuya.

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Among the statuettes was a Dancer by Fujii Kōyū ; a Femme Nue by Takeda San, a male figure of Austerity by Yamasaki Chōun ; and Han-San, the Chinese Hermit, by Yonehara Ūnkai. Figurines in coloured wood were a Dancer by Nakatani Kanko, and a Girl by Shimizu Miezō ; and groups in the same were Two Children by Ishii Tsuruzō, Harmony by Sasaki Taiju, and The Three Daughters of the Demon Mara by Sato Chōzan, these latter being both over life size.

Most of these artists were born in Tokio : Hirakushi in 1872, Ishikawa in 1881, Naito and Fujii in 1882, and Takeda in 1883. Ishii and Sato were born in 1887, Sasaki in 1889, and Shimizu in 1893. Yamasaki, Nakatani and Yonehara are rather older, having been born about 1868, but all of them are comparatively young and producing the work of their prime. Although the European influence is definitely present in modern Japanese sculpture, as it is in painting, there remains a style which is derived from the splendid Japanese and Chinese traditions. Influences are combining to produce work of distinction, although nothing has yet been done in wood-sculpture comparable with the superb statuary and ornament of earlier, happier and more sensitive periods.

From time to time at the exhibitions of Nihon Bijutsuin, the Fine Art Institute of Nippon, wood-sculpture showing the modern tendencies is shown, and as these exhibitions are also held in Tokio, Osaka and other cities, their influence is considerable. At the eleventh, held in 1925, there were at least three pieces of note : a Cat by Hashimoto Heihachi, a reclining nude called Dawn by Matsumura Satajiro, and a

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nude female sitting figure in front of a large lotus leaf, called Concord, by Matsubara Gakunan.

Japan is rapidly becoming commercialised ; it already has its pernicious "art" factories, from which horrid plastic and glyptic objects emerge by the million. Against this the only hope is in the increase of the individual artists and craftsmen such as those named above, who will inherit the glorious faculties possessed by the great sculptural artists of the past periods, unimpaired by the ruthless conditions of the present. Japan takes her part in all the latest movements of this astonishing mechanical age, and she will join with America and Europe in conserving, not only the works of the past remaining to her, but, what is of greater importance to art, the spirit which animated the old artists in producing their masterpieces. In no direction is this more desirable than in that of the ancient and noble art of carving.

CHAPTER XI

EN TAILLE DIRECTE : THE FRENCH SCHOOL

THE study of the Primitives has led to a renewal of old forms of expression. The English and the German Pre-Raphaelite movements had the avowed objects of seeking afresh the sincerity which alone makes art live. More recently the plein-airists and the impressionist painters and sculptors tried to return to the natural conditions which had been lost in the studios, and their efforts were succeeded by those of Gauguin and Van Gogh and the whole modern school which has sprung from them. This latest effort was due to the desire to get further back than the primitives ; it was a determination to revert to the instinct which actually prompted primitive art, and not only its success, but its many failures, as judged by common æsthetic principles, have justified the effort. There is to-day a simpler æsthetic projection, a desire to do without the lessons of the great masters and to drink afresh at the original springs.

The pathetic appeals to Greece in its prime, to Rome in its decadence, to the mastery of the Gothic, to the neo-classicism of the Renaissance have staled. It is true that in the neo-Gothic movement there is a really sincere desire to come to grips with the spirit of the later

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Middle Ages, as there is in other directions the wish to discover the secret of Assyrian and Egyptian sculpture. There is an even stronger desire still, however, to realise the mainspring of the production of much more recent, if sometimes sporadic work, such as that of Central America. But the strongest proof of the unquenchable demand for exploration into the meaning of art is the appreciation of recent and contemporary productions, such as those of Benin and of other living tribes, which have art works to show—and what tribes have not ?

Admiration for such primitive artistry is not invariably confined to the period which occasioned it, for often a masterpiece emerges which is intrinsically on a level with one produced by the great sophisticated ages, and these more than justify the faith which prompted their makers and justify the seekers after the evidences.

These masterpieces of unsophistication encourage the modern artist to hope that such a phenomenon may be repeated in his own case, and with this in mind he endeavours to get as near as he can to the conditions under which it occurred. So, in sculpture, it does not seem feasible that a primitive artist would work from a sketch previously prepared, either on paper or in plaster, but would rather attack at once the piece of wood or stone with which he proposed to grapple and from which he prayed his masterpiece might emerge. Men with this faith and with this method, isolated for the most part and working alone, have not the benefit of a consolidated opinion behind them, nor the challenge of it to make way for them in front, but they have



JOSEPH BERNARD

THE DANCE FRIEZE

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heir own body of bright, if only semi-conscious, doctrine for support.

In Spain, Germany and Finland, and to an increasing extent in England, there are sculptors animated by this spirit of research, those who go back to an earlier culture and deliberately imitate its actual productions, but not without an inevitable sophistication, unless they, at the same time, revert to primitive practice. This sophistication is a compound of primitive passion and the culture of the ages, and can only be discarded by getting back to archaic method. French soil is very favourable to the growth of this desire, this determination to recapture the pristine spirit as well as the pristine practice, and in Paris there is a cult simply known as *En Taille Directe*. Its prophet was Joseph Bernard, whose death at the age of 65, in January, 1931, was the greatest blow that the art of contemporary carved sculpture could receive.

This great exponent, however, was not always a carver, and, indeed, the works by which he is best known, *The Girl with the Pitcher* at the Luxembourg and *The Dancing Woman and Child*, are in bronze. Later, however, he mostly carved, and, fine as his modelled work is, his cut work is finer. In either case, it is varied and not of a type; his *Satyr* is quite different from his *Singer*, although periodising themselves as early Greek. The heads called *The Smile*, *Plenitude*, and a *Sketch from Nature* respectively, all in stone, are just natural women of to-day, seen with the vision of a day long passed, and they contrast with the more cultivated forms of a *Head* and *Two Hands* in Siena marble seen at the *Salon d'Automne* in 1920.

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A more Gothic feeling is discernible in the roughly carved and strangely moving half-figure in granite of The Prayer, while the granite heads The Aigrette and The Faune, the former with polished face surface, are more Egyptian in spirit. There is, however, no suggestion of Greek or Egyptian forms, but only of the spirit which animated the artists of those periods.

Bernard, indeed, goes back beyond the culture of Greece, beyond that of the partly civilised races to the actual primitive and original impulse, and his works convey a similar impression to those of the veritable archaists. They are not even imitative of these, however ; no one could ever confuse them with the work of the actual primitives, but the same original artistic impulse animates them.

As to the character imparted to his work, it is as fresh as the method by which it is expressed. His studies are largely of women, and they are most frequently wild, free beings, with the fresh dew of the woods and fields upon them, vine leaves in their hair, free of movement, sturdy of body and limb, unclothed and unaware of the sense of shame ; true daughters of great Mother Earth, dancing at their avocations or static in the noble pose of the Bacchante at a moment when the fruits of the earth have been realised and bestowed upon humanity.

The Bacchante and The Grape Festival relief are the masterpieces of the *taille directe* school. Altogether different in type from that adumbrated in The Girl with the Pitcher and The Dancing Woman and Child, they are brought to the utmost pitch of expression without betraying any elaborate finish. The inner

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spirit of the stone from which they have been created breathes from them, and the surfaces are wrought to a state of exquisite if unobtrusive perfection which only love could accomplish. It is in work such as this that the carver, in bringing his piece through all its stages until the last touch of the chisel symbolises the kiss of creation and farewell, has the advantage over the modeller, who leaves his work at the plaster-casting stage. The joy of one who has conceived and brought forth from the body of stone a living image of his own thought is transcendent. The uncompromising direct carver sees his conception in the unhewn matrix upon which he is to perform the miracle.

The men responsible for the cult of *taille directe* are poets. Bernard himself was a son of the valley of the Rhone, pupil for a short time only of schools of art, then master on his own account. His efforts were aided and abetted by a small but distinguished band. The scribe of this company of the apostles is Emmanuel de Thubert, who, in honour of sculpture *en taille directe*, published the journal beautifully known as *La Douce France*. Writing in 1919, Emmanuel de Thubert enlarged the horizon to which the direct carver looks for inspiration :

“ A statue is a living thing. As with a human being, an inner life must produce on the marble surface the most secret impression of the being. What gives life is the material and spiritual circulation, not the sense of movement which they give to statues. It is not enough for the sculptor to carve directly ; the workman does that too. It is the spirit that animates.

“ The true sculptor makes to himself a mental model,

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the models of flesh and bone merely suggesting the movement. This creature that emanates from him he forms and develops from his own substance: he suffers and rejoices like a woman with child, until his dream, becoming master of his organs, demands birth in matter. So a statue is the living form of a dream engendered by the sculptor. Thus did the ancients make their works. The sculptor is one with the fresco-painter, the poet, the architect, with all who complete their work before producing it. Theirs is a work of generation as was that of the Lord of Olympus: Pallas Athene is conceived and carried, Olympus knows not how. But suddenly the virgin springs, already armed, from the head of Zeus."

This goes beyond the sober question of technique into the realm of spiritual creation, but the assumption is that *taille directe* is the medium *par excellence* by which a great sculptor may reveal his highest powers.

It is interesting to note that so individual a sculptor as Bernard succeeded in capturing the official as well as the popular mind, not by any appeal to poor taste or to tradition, but by the obvious humanity of all his work. From 1893, when he received his first medal at the *Salon des Artistes Français*, of which he was in 1910 made an Associate, in 1898, when a second was awarded him, and in 1900 at the *Universal Exhibition* at Paris, when he got a Medal of Honour, he has always been acclaimed. For many years he lived and worked in Paris; his studio was in the *Cité Falguière*, but he moved to *Boulogne-sur-Seine*. He exhibited at the *Salon d'Automne*, of which he was one of the founders, and in 1923 his *Jeune Fille aux Tresses*

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(“ pierre taillée directement ”) was shown. In all cases his works reveal a sense of life which no one who is not hidebound by tradition can resist. The man in the street, if he can interest himself in sculpture at all—and he does in France—will not fail to be touched by Bernard’s.

In April, 1922, at the Galerie Barbazanges in Paris, *La Douce France* held an exhibition of *Sculpture en Taille Directe*, the first of a series which it was intended would be held periodically. The introduction to the catalogue was written by Emmanuel de Thubert, maintaining the principles which the exhibition was intended to support. He complains that official sculpture is merely still life, copying in clay from models, but that sculpture carved direct by the artist in marble, stone or wood, is less likely to be a mere copy of Nature and more expressive of the heart of the sculptor. He maintains that an artist has no need of an intermediary between himself and his material, and that the early carving of Egypt, of Ægina, of Angkor and Boroboudour, furnishes a sufficient tradition, which, indeed, goes back to prehistoric times in Asia and Africa.

Further, M. de Thubert asserts that all sculpture and painting and decoration should have an architectural basis, and to illustrate this the exhibition included tapestries, which he classes with frescoes as wall-decoration. As applied work, especially important in this respect, he cites fresco-painting as analogous to carving and as requiring the direct method.

Necessarily the work of major importance at this challenging exhibition was Joseph Bernard’s, and when the second was held in 1923 Bernard’s work again gave

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it its greatest distinction. The pieces were Serenity in stone, Head of a Satyr in marble, Faun in granite, in Asian marble the Head of a Young Girl, and the bas-relief of a Mother and Child. His latest work is the magnificent frieze of The Dance, containing many female figures: a splendid example and complete vindication of his principles. Part of this was represented at the Paris Exposition International des Arts Décoratifs et Industrielles Modernes in 1925, but an adequate idea of its great value was not then and there procurable.

Eight other sculptors were represented in the first of the *taille directe* exhibitions, one of them being André Abbal, who showed statues and busts carved in stone and some of them painted. The Wrestlers represents the struggle of two boys, one of them with wings, which has all the spirit of the Gothic, with an added refinement of execution not unsuitable in a work to be seen apart from architectural setting, but, nevertheless, eminently suitable for such. Abbal insists on the glyptic artist preconceiving "the idea in the material, and so getting closer to the architectural standpoint." This, however, is not exclusive to the direct carvers, for there are a number of modellers, too, to whom the principle is of prime importance. Among these was Céline Lepage, who, unfortunately, died in 1929. Abbal's contribution to the second exhibition consisted of a bas-relief of a labouring woman in walnut wood, and three sculptures in stone.

Another adherent of the group is Paul Dardé, who, however, was not represented by any sculpture, sending only three drawings. His colossal stone Faun and



THE WRESTLERS

ANDRÉ ABBAL

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the small marble *Éternelle Douleur*, the success of the 1920 Salon, are sufficiently well known and remembered, however, as outstanding work in auto-carved sculpture.

An artist of great power of thought and devotional feeling is Carl Albert Angst, who now lives and teaches in Geneva. While in Paris he worked with a small group, including Dunand, Schmied and Henri Valette under Dampt, which was dispersed by the War. M. de Thubert describes him as "a great giant with the look of a child, and a young soul, who has always been haunted by the same mystery : the unknown in Nature, and man and prayer, and maternity have always been inspirations to him. Morning Prayer and Evening Prayer are great figures of men praying to be delivered from some obsession. They do not pray for well-being, for they have no definite religion, only the consciousness of some fatality uniting them to something invisible. They are bending with backs ready for their burden and knees bent like caryatids of the unknown. They are in fact caryatids, for Angst knows that sculpture is made for the monument. He has planned museums and houses, always big things capable of taking big prizes. His French education and Latin wife have subdued his taste for the colossal and symbolism, but he still retains a liking for ample size

" Maternity inspires him completely, and in all his works, even his drawing, his feeling for the child is so forcibly expressed that he moves us to the very depths.

" Women of the Old Testament had a horror of sterility. The Bible judges women who do not justify themselves by bearing a child. It is the atonement for

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her sin, the triumph over death which she had set free on earth. Angst expresses this in his sculpture, but he does not give maternity the same spiritual character found in Gothic cathedral carving, for he is a Protestant."

At the *taille directe* exhibition Angst showed two pieces in marble, The Maternal Kiss, seen before in Paris in 1911 and in Rome and Zurich, and Autumn. As is the case with Bernard, Costa and Dardé, he makes many drawings, and he exhibited ten, mostly of mother and child subjects, but including also The Prayers and The Offering. Although a Protestant, his spirit is mediæval ; he is pious in his life, religion and art.

In the studio of Pierre Seguin, stone-carving is made after the Gothic tradition. The designs of architects, including Georges Pradelle, are followed, and certain churches and houses are being decorated by floral stone-carving in the style of the twelfth and thirteenth centuries. Seguin is credited with the rehabilitation of this kind of sculpture, and among his carvers he names Georges and Charles Ducuing and Fauroux. His is a working atelier, and its quality was proved at the Barbazanges Gallery, where two carved stone capitals, a coping of grapes and vine leaves, two furniture panels of roses and carnations in cherrywood were seen, as well as the Duck Vase, in collaboration with François Pompon.

Joachim Costa, who, as M. de Thubert says, is one of the most audacious of the young French sculptors, is not afraid to exhibit the æsthetic of what he regards as real sculpture, as opposed to that of the Ecole des Beaux-Arts. Costa maintains that sculpture cannot be

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reduced to the mere handling of tools, but must answer, before all, the spiritual problems of the artists. He has written a considerable essay in æsthetics entitled "Modeleurs et Tailleurs de Pierre : nos Traditions," which was published by *La Douce France* in 1921, and in this he establishes the connection between the sculpture of Delphi, Olympia and Ægina, of Egypt, India and Cambodia, and of mediæval Europe, with the direct carving of to-day. "Let us be good workmen," he cries in this fecund essay, and then the expression of the spiritual idea will be effective. "The classical humanities were merely the result of technical knowledge," cold stuff in art. The virtue of the artists of the periods and places named was naturally plastic, but it was also as naturally architectonic, hence the Hindu temples. Every bit of sculpture must be built, and that is why a good sculptor must be a good mason, and if he is that he has no need to copy Nature ; indeed, if he is accomplished, he may even surpass Nature. Those who confuse a work of art with an object, a model, have never understood the great masters. If Rodin had understood material better he would have been greater.

There are two ideals in art, to put it succinctly : the classical, which exalts technique and aims at perfection of form, and the romantic, which aims at vivifying an idea into form that transcends mere particularity of structure. This is why Ingres is so great, because with all the necessities and excuses he had for being a classicist, he managed to avoid formalism, retaining only the classic spirit, which he translated into terms of living matter. Costa accepts Ingres from this point

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of view, and illustrates his own by many drawings, very different from those of Ingres, but informed with the same love of Nature and expressed in terms beyond Nature, namely, in terms of living art. He exhibited sketches for sculpture, charcoal drawings of soldiers, water-colours, and a statuette carved direct in wood. Costa was born in 1888 at Lésignan (Aude), and is a Sociétaire of the Salon d'Automne, where he exhibited in 1922 *L'Imagier* and in 1923 *Les Pommes d'Or*, both carved direct in walnut-wood. An example of his fine modelling is an early work of importance, made in 1912, a high-relief 4 metres by $2\frac{1}{2}$ metres in size, called *Evening*, which represents a group of three men and two oxen after the day's work, tired and for a moment resting. The clay is built up somewhat crudely, and the planes are simply treated, and the relief is obtained by the placing of the bodies of the oxen together and the three male figures in front, the central one projecting beyond the other two. As an exercise in this form the work is notable, based to some extent upon the practice of the authors of the metopes rather than of the sarcophagi ; it exhibits a depth of relief remarkable in modern work.

To 1913 belongs a very charming statue 2 metres high of the Infant Bacchus in stone, a chubby, smiling figure, simply carved but not direct. His post-war work includes a bronze figure of a *poilu* for the Memorial at Pézenas (Hérault), a thickset figure of simple modelling, impressive in its indications of strength and resolution, and another modelled figure in the less idealised central feature of the Monument aux Morts at La Rochelle, in which the treatment is

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similar, but in this case the standing statue is supported on a rectangular base with two unaffected bas-reliefs of *poilus*. To 1923 belongs a work in walnut carved direct, *L'Hespéride et le Dragon*, which was seen at the second Exhibition of Sculpture *en taille directe*, together with the walnut-wood relief, *L'Imagier*, a work that entitles him to front rank in the little band of wood sculptors in France.

Another member of the *taille directe* group is Auguste Guénot, who was born in 1883 at Toulouse, and studied at the School of Art there and afterwards in Paris, where he lives and works. He carves mostly in wood, but his marble Head of a Faunesse was one of the fine works he contributed to the exhibition. To the Salon de la Société Nationale in 1920 he sent his St. John the Baptist in stone, which was acquired for the city of Paris. In this Salon he had also busts of Jean-Louis Vaudyer and Dr. Camille Soula. He also works in bronze, in which medium he has made a Mary Magdalene, a Bacchante, a Water Carrier and a Torso of a Young Girl, which was exhibited at the Salon d'Automne, 1922. At the Salon in 1920 two other bronze works were shown, a bust, Nausicaa, and a statuette of a young woman. In 1922 he exhibited a Head of a Woman in gilded wood, and his Bacchante and Child in the Luxembourg is of the same material. He exhibits also at the Société des Artistes Indépendants, where his Bacchus in Congo pine-wood appeared. In citron-wood he has carved a Woman with Drapery, now in the collection of M. George Menier, a charming work, simply made; and in the collection of M. A. Leveillé is a three-quarter figure

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of a young woman also in citron, which is even more primitively conceived. In the first *taille directe* Exhibition was a woman's torso in this material, a Young Bacchus in satinwood, a Head of a Woman in lime-wood, and a decorative panel in walnut, and he has also carved pieces in plane-wood. All these and others prove him to be the principal upholder in France of classical form in wood-sculpture as he is its protagonist in the school of *taille directe*. His work is, however, naturalistically classical in the sense in which Greece returned to naturalism after having exhausted the possibilities of technical exactitude.

Although inadequate in view of the importance of the occasion, the Pergola show organised by *La Douce France* at the 1925 Paris Exhibition was decidedly interesting. For the façade were eight columns in stone bas-relief by Lamourdedieu, Joachim Costa, J. J. Martel and others from the atelier of Pierre Seguin. Naturally, however, seeing that it was but of a temporary nature, the amount of actual carved work was only small.

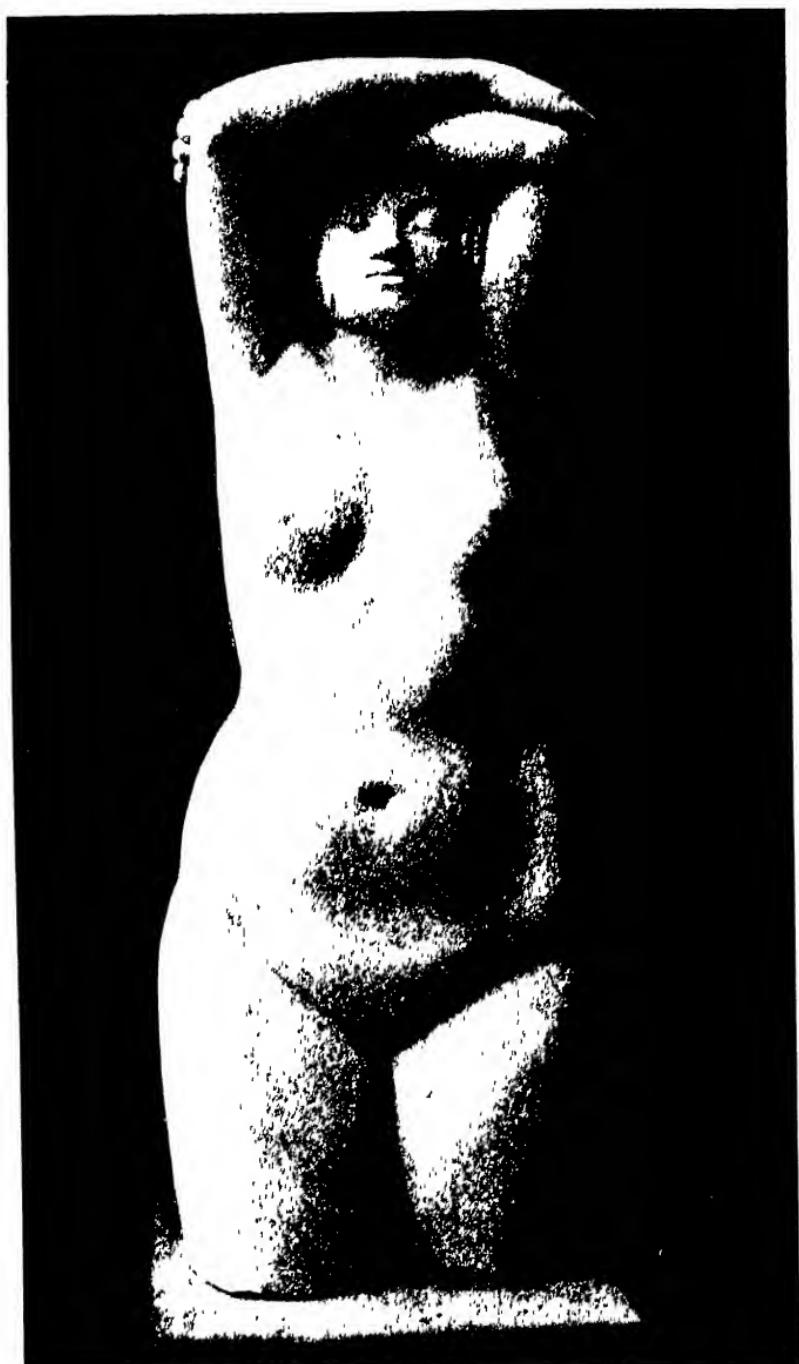
It is to be counted to the credit of the *taille directe* school that it affords to do without the niceties which have marked the degeneration of modelling in its different periods. This is not to imply that direct carving may never suffer in the same way. Gothic carving of the later periods was as false as was that of Egypt and Greece of the decadence. These seasons of decay are inevitable, and every art suffers from over-development. It all comes to this, that refinement and slickness of technique, the overweening sense of being able to do a thing with ease, undermines the character



L'IMAGIER

JOACHIM COSTA

Facing p. 188.



VOLUPTE

MARCEL BOURAINE

Facing p. 189.

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f the artist, runs away with him and relieves him of the necessity of thinking. Thought is obscured by facile manual dexterity ; sense of the quality of material and the majesty of creation is lost in the joy and the ease of over-developed craftsmanship. The work of art becomes beautiful because it is perfectly fabricated, not because it is done in the fervour and fury of conception, which would give it beauty of a vital and eternal character.

At present there are no signs of degeneracy in the *taille directe* school, but, *au contraire*, evidences of vigorous and sustained progress, not only in France but in all countries where there is a living art of sculpture. The influence of the school is becoming more and more pronounced, and several sculptors who have hitherto been modellers only are carving in stone and marble. The salons of both the Société des Beaux-Arts and the Société des Artistes Français in 1925 contained more than the average number of exhibits in marble, stone and wood. Some of these were, as usual, the ordinary pointed pieces, but some few others were cut by their authors from plaster models, and still fewer carved direct.

A larger proportion of *taille directe* work was seen at the Salon des Tuileries of 1924 and 1925, and conspicuous among these pieces were *La Dame au Chapeau*, a direct portrait in smooth white marble, and an arresting head in granite of a Hindu dancer, both by Marcel Bouraine. Others of this artist's directly carved works are a monument in the Jardin des Bastions, Geneva ; *Eve Enceinte* in granite, of 1921 ; a veined marble seated stooping tomb figure of a mourning

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woman, exhibited at the Salon d'Automne in 1922 ; and in 1923 the marble *Torse Volupté*, a fine work of a woman with arms crossed above her head, closed eyes and full figure. The whole stylised work of Bouraine differs pleasantly from that of the other French direct carvers, and possesses the distinct glyptic character although Bouraine is a modeller of distinction, as was to be seen in his strikingly dynamic *Amazon* with a Bow at the 1925 Salon des Tuileries.

Bouraine, who is a native of Pontoise and was born in 1886, collaborated with P. Le Faguays in the decorative modelled panels which gave distinction to the Palais de Ville de Paris at the International Exhibition of Modern Decorative Arts at Paris in 1925. On the principal façade were four oblong panel reliefs of *Harmonie*, *Eurythmie*, *Les Lignes* and *Les Volumes* including female figures, drapery, vases and conventionalised floral decorations, treated symbolically. In all this modelled work, however, it is apparent that the artist's feeling is for the glyptic method. His modelling is by no means perfunctory, but it is conceived and rendered with a vigour and absence of suavity that indicates the heavier and more exacting craftsmanship. It is this very largely which distinguishes the two classes of artists, and in Bouraine's case he is clearly to be placed on the side of the carvers.

The movement continues, for the zeal of the school has never lessened and the leadership of Joseph Bernard never failed. His great carved frieze for M. Nocard remains his glyptic masterpiece, but important things have been added to his repertoire, while his fame as a draughtsman has proved how essential it is

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for a direct carver to be concerned directly with graphic rather than plastic. In the fine volume, "Joseph Bernard : Soixante huit Reproductions. Notice par R. Cantinelli. Catalogue de l'Œuvre sculpté," many of these beautiful drawings were reproduced. Bernard did not by any means abandon modelling, for during his last ten years important pieces were produced in bronze. Since the Jeune Fille se Coiffant in Asian marble, carved direct in 1922, an exquisite figure, he carved La Jeune Fille aux Tresses, a sitting figure no less attractive, in Lens stone, the touching group in marble, La Tendresse, of 1926, and the later compact group of two women and a child in oak. Compared with the Bacchante of 1919, it is seen that the artist developed his sense of form, to some small extent at the expense of the simplicity almost amounting to *naïveté* of that delightful work.

In no modelling sculptor, however, is the sense of simplicity allowed its due growth. It was the Egyptians who knew simplicity, who knew what to leave out, as in their technique they knew what to take out. Such combined knowledge led to the veritable simplification which is the quintessence of actuality, and there are few sculptors of the present day who have achieved it. Curiously enough, or perhaps naturally enough, it has been secured with animals as models. Animals, as Pompon declares, are the best sitters, as they do not pose, and if an artist has no penchant for decoration, but only for inspired representation like Pompon, then to animals he goes for his material.

If François Pompon had not been so good a *pratique*,

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cien, Auguste Rodin, his master, might have been a greater artist. Pompon carved for Rodin and Rodin relied on his carver and did not carve sufficiently himself. Had he done so the revival of modern sculpture might have been expedited. Modern sculpture is the result of Rodin's activities and of his great mind, but if only his hands had been directed to the chisel and stone, instead of so largely to the spatula and clay, modern sculpture might have to-day been advanced by a quarter of a century. Rodin did not carve enough, and his marble carvings were left in a state of chaos as regards the past and uncertainty as regards the future. The Hôtel Biron is very largely the grave of a great reputation ; it is the mausoleum of a carving reputation. But Rodin did not know ; he was seeking, but he did not find ; he was helped—or hindered—by the skill of a fine glyptic artist ; Pompon the practitioner led Rodin, his master, to rely too much on him and to neglect the great problem of marble carving. He is an excellent carver himself, and very rightly has come into his own as a carver—a carver of animals. Pompon can evoke as well as any man the smaller forms of flesh and fowl from cold stone : the Mole from granite, the Ducks made into a stone vase ; the Poule, the Canard and the Jeune Oie. The larger forms fatigue him : the Hippopotamus, the Brown Bear, the Polar Bear. For Pompon is no longer young —Le Père Pompon—as he was born in the wine country, Champagne, Burgundy, the Côte d'Or, near Dijon, in 1855. But if not young, he is beloved and has always been revered, when he was younger by his master and his admirers, now that he is old by the



THE MOLE

FRANÇOIS POMPO



ORPINGTON COCK

JEANNE PIFFARD

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masters and all the young aspirants. His fame, however, does not go back all those years. It was only some ten years ago that fame reached him, at No. 3, *la Campagne Première*, where he had lived since 1876, a bearded figure with a huge moustache, like that of a walrus, straying seldom from thence to renew his impressions by a visit to the *Jardin des Plantes* or the *arms* of the *Ile-de-France* in pursuit of captive wild animals and domestic game. Pompon is the direct carver *par excellence*.

Following the good example set by François Pompon, many carving sculptors are attracted by animal forms, and this holds good not only in France but also in England, Spain, Germany and Denmark. The animators in Paris are Jeanne Piffard, Jean Pavie, Raymond Bigot, Maurice Marx, and René Paris. Among the carvers largely devoted to wood are Edouard Saint-Paul, André Guervaland and Gaston le Bourgeois. Jeanne Piffard is a consistent artist, adhering to her carving technique as nearly as she does to her intensive study of animal forms. She is a Parisian, born in 1892, and is therefore one of the youngest exponents there of direct carving.

One of the oldest and one of the most revered died in 1929—Antoine-Emil Bourdelle—and France and the art of sculpture suffered. Bourdelle was the modeller *en excelsis*; the plastic mystery was revealed to him in its entirety. Yet he began as a carver. He was the author of many of Rodin's earlier works in marble, and to this may be attributed the precision of his later work. He was able to watch the form-process of his master from the mouldable clay by way of the soft but rigid

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plaster to the stage at which he intervened, and thenceforth to the variable stage to which Rodin carried his works. His own bust of Anatole France he modelled for bronze and carved in marble ; he made a very beautiful portrait bust of a Roumanian lady ; he put the last touches to the stone of the General Alvear Monument, and, until his death he worked intermittently upon the four great bas-reliefs of the Miners' Memorial. More important than any of his works, he followed the pointing process on the reliefs of the Champs Elysées Théâtre, all of which bear the impress of the master's hand. Yet these things were modelled, and all of them are plastic in conception. He had the Anatole France bust cast in bronze in addition to producing it in marble. It is true the pointer worked under his eye, and to his pupils he never tired of pronouncing the dictum that in modelling the final material of the work must always be kept in mind. That is more or less a counsel of perfection, but it is not the whole logic, though in his own case a whole æsthetic must be allowed. It does not, however, affect the principle that the essence of the carved work differs fundamentally from that of the moulded.

CHAPTER XII

STRUCTURAL SCULPTURE : FRANCE, BELGIUM, HOLLAND

JOSEPH BERNARD, Antoine Bourdelle and Aristide Maillol formed a brilliant sculptural trinity in France. They are the three men who, while accepting tradition, made it useful and fruitful instead of deadening. It is only Bernard who was the declared direct carver of the three, however, although Bourdelle and Maillol carved in their earlier years. Later Bourdelle became the foremost declared opponent of *en taille directe* and the champion of the *modeleurs*. Maillol set out as a wood-carver among his other craft avocations when in search of the forms in art which would best suit his research into aspects of beauty, and of recent years he has done some half-dozen pieces of carved work, and one of these was exposed at the Fifteenth Annual Exhibition of the I^{er} Groupe at the Galerie E. Druet in Paris in 1925. It was an exquisite head of a girl, treated with the utmost refinement in stone. Its glyptic character was not very marked; indeed, its author's essentially plastic sense was by no means disguised by his use of the chisel. Beautiful as the work was, it was beautiful because of its inherent form rather than by the refined technique of its production.

The outstanding instance of the combination of

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modelling and carving in an artist is seen in Maillol. No one who studies carefully the superb sitting woman, the body supported by the right hand, the left elbow placed on the drawn-up leg and the hand falling against the head, can doubt its author's craftsmanship any more than his genius for expression. Maillol has always been a craftsman—even a weaver, a dyer, a maker of dyes, a mixer of clays. Arnold Ronnebeck relates that he found the master in his garden at Marly-le-Roi at work on this splendid life-size figure, and was invited to help chip off some superfluous bits of stone. But fine as this figure is, it marks its author as essentially a plastic artist, engaged for the moment on a glyptic form of expression. There are other examples, but this amply suffices. Expression is a matter of feeling, and Maillol's technique resolves itself into a synthesis which is consonant with his plastic method, adopted for by far the greater part of his work. In this case of great work in its maturity, it is simple to arrive at the conclusion that in the plastic expression of even a fine carved work the essential plastic feeling still remains. He maintains that as the French Gothic sculptors made their statues for the purpose of being seen rather than for being touched, so he, with others of the present age, are striving to extend the range of appreciation and in searching for the means of expressing pure beauty; the beauty of matter is greatly consequential quite apart from its form.

Maillol implies a tactile appreciation of sculpture, and is not alone amongst sculptors in this, and here there is an abundance of support for the glyptic artist. It should be as possible for a blind connoisseur of

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sculpture to assess by his sense of touch the technique of a statue or a relief as for a seeing person, provided their knowledge, taste and appreciation are equal. But it is up to the artist to make this practical by steadily adhering to the complete technique for either glyptic or plastic work and by avoiding confusions of the aims of both. There should be a great gulf fixed between the two methods. For this tactile appreciation it is obvious that everything depends on surface construction and surface finish. There is no denying the seductiveness of the latter, as is well evidenced in the case of Havard Thomas, for essential plasticity, but it is equally obvious that it is a mistake to deal with a bronze surface as with a marble.

Maillol's demand for a tactile appeal in sculpture is illustrated by his instruction to Arnold Ronnebeck, who was told by the master to close his eyes and feel, and Ronnebeck said he seemed to be touching a living body. "Well," said Maillol, "you see, that is how our figures must be—full of life. Full of life, only mastered by style." It is Maillol's great distinction that he has captured the secret of style, which is above almost everything else, save sacred truth. Style is the institution of the balance between mind and material, and Maillol's evolution in this respect is indicated both glyptically and plastically, but more assuredly plastically. For my part, however, I believe that this equilibrium can be better achieved by direct carving.

There is a head of a woman in shelly limestone carved by Maillol, two works in wood, a standing woman 60 centimetres high, her right hand held

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to the side of her head, the left ankle slightly draped, and a relief of a woman with drapery. So immersed is the artist in his plastic sense that in all these cases he has smoothed down the nude bodies until almost all the indications of glyptic treatment are lost to sight. It is only in the feel of the materials themselves that any distinction between them is to be made ; surface treatment has been followed as if it had been a bronze cast. Maillol has made the mistake of neglecting his own precept, and in over-refinement has obliterated the distinguishing character of the carving technique. Where, however, Maillol has left some of the matrix, instead of wholly carving the figure, as in the caryatid-like *Baigneuse*, this loss of texture is not so important. In this fine piece in wood, the figure is practically in the round, but some part of the tree-trunk has been artfully adjusted to the structure by carving it in the form of drapery held above the shoulder by the right hand and falling with increased volume to the feet, thus preserving the trunk formation and providing stability. In this and some other allied pieces, Maillol maintains his mastery of form and technique, but, after all, his obsession is with form rather than with technique. Interested as he is in methods, results are of the greater importance to him. His system has penetrated the whole theory of modern sculpture, and no one has greater influence upon it the world over.

On the architectural side of the school of modeller-carvers, exceptional in her designs, Céline Lepage was exceptional also in her way of work. She was a modeller, but she was also a carver ; she modelled



STANDING FEMALE FIGURE ARISTIDE MAILLOL

Facing p. 198.



BRETONNE DU GOËLO

FRANÇOIS RENAUD

Facing p. 199.

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differently from most plastic artists, for she abstracted instead of adding to. She was an analytic modeller, getting at form, as a carver does, from the outside. She did not build up, but dug down : she handled her clay or plasticine in a mass as a whole, as she did a mass of stone or wood, and made the direct attack upon it.

The value of this method of procedure lies in the fact that she combined the virtues of the two processes and was thus enabled to escape the dangers offered by modelling : on the one hand, of losing the essential glyptic quality of primitive sculpture, and on the other, the danger to which architectural work is exposed of getting the wrong light and shade when a piece is eventually placed in position. She claimed that she could avoid the obvious dangers of carving by her analytic method and remedy any faults in her work before she finally translated it into the ultimate material, and this without losing the first—and the last—touch of the artist or the essential quality of glyptic work, as is done in mechanical translation of plastic models by pointing, and by further manipulation of other persons ; she claimed by her method to obviate the necessity of any outside interference at all.

Céline Lepage was an exhibitor at the Salons of the Société des Beaux-Arts and the Artistes Décorateurs, and some of her work has been purchased by the French Government. It was also seen at the Exposition des Arts Décoratifs, Paris, 1925. Her death in 1927 was a severe blow to the movement in which she played a prominent part.

François Renaud is a carver-sculptor, not of the *taille directe* persuasion, but rather a maker of monu-

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ments in stone, as René Quillivic is, not a carver born, as is Robert Laurent, now in the United States. Artists born all the same, these three, for they are all natives of Brittany, and Bretons love to use their fingers in the fabrication of works of art. Renaud was born at St. Brieuc in 1887, and was a student at the Ecole Nationale des Beaux-Arts from 1907 to 1914, and in the atelier of Injalbert. His method is to make a very rough model in clay, and then, from the plaster cast of this, to point the stone. He always draws on the stone during the pointing and so improves the work as he goes on. He then carves on it extensively, making all details at this stage. The rough model, therefore, is practically nothing more than a plastic memorandum and influences the glyptic conception only to a small degree. Renaud believes that a wholly pointed piece produces less than its author's idea and misses the benefit of any glyptic talent he may have developed. His latest work he has done entirely without even a rough model, and it may be he will develop into a veritable direct carver. It is a large bas-relief of a *poilu* hewn out of a menhir, the upper third portion of which is left as naturally weather-worn. The work is the Monument to the Dead at Etables, Côte du Nord, inaugurated in 1921. Another important War memorial is at Ploufragan on the same coast, which is entirely in granite, a cloaked statue of a soldier with helmet and rifle: a dignified figure on a gravestone base of white stone. A Weeping Bretonne is a touching stone seated figure in characteristic costume which was exposed at the Salon des Artistes Français in 1921, obtaining a bronze medal,

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and is now at Tréguier. A standing Bretonne du Goëlo, 2 metres in height, gained a silver medal the following year, and was acquired by the State. It is a very sedate statue, simply carved and impressively conceived.

René Quillivic, who was born at Plouhinec in Finistère, is another carver-modeller and monumentalist. He has three War memorials to his credit—at St. Pol de Léon, Finistère, Roscoff and Carhaix. His large Celto-Breton crucifix is an exceptional work, its shafts bearing the figures of grief-stricken Breton women. He has carried Brittany to Paris, for all his work is instinct with the Breton spirit. He has exhibited very largely from 1908 at the Société Nationale, and his works are in the Hôtel de Ville, the Petit Palais, and the Nantes Museum. The Paris teaching tends to the creation of plastic form, but, though less glyptic in character than Renaud's, the work of Quillivic is distinguished by a quite definite carved quality which is accentuated by the vertical character of his simple statements of form.

A very beautiful work in wood and ivory is *The Secret* by Fix-Masseau, a figure 65 centimetres in height in the Lyons Museum. A nude girl half-draped in heavy folds, her eyes closed, holds a casket to her chin with one hand and with the other hand a fold of drapery which seals her lips. It is finely executed, as all the works of this artist are. He was born at Lyons in 1869 and is the Director of the National School of Decorative Art at Limoges. He was educated at the National Schools of Fine Art at Lyons and Paris. His *Monna* is a head in marble in the

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Dijon Museum, and another exquisite marble bust is *Serenity*, a woman's face with lowered eyelids throwing delicate shadows, which, with the shadows of the tender mouth, render the whole facial expression beautifully. Fix-Masseau has made marble portrait busts of Mme. Colette Villy and Jeane Hatto; in bronze of Dutuit and Eugene Delacroix, which are in the museum of the Petit Palais. His Beethoven is a fine conception, the face cast in deep thought, with abundant hair and one hand raised to the cheek, admirably conveying the idea of creative composition, *Jeunesse* is a bronze head and breast of a laughing woman with simple but spirited modelling. He has also made busts in terra-cotta of Mme. Léon Daudet and M. André Fontainas. His figures include *Emprise*, in ceramic, *Salomé*, in bronze, *La Folle du Sonnet*, and a group, *Parabole du Faune*. In 1921 his Monument to the Dead was unveiled at Liège, and in 1922 a marble bas-relief to the pupils of the Lycée Gay Lussac, Limoges.

Carving in wood has often offered the way of expression for the mystic spirit. It is a direct method of easing the soul and at the same moment producing an autographic work. Apart from the mechanics of technique, it has no mechanical process to retard the flow of the creative process. It is like painting and drawing in this: it grows as it progresses to a direct completion, and so is an intimate association of the spirit of the artist and its expression. Georges Lacombe, son of a poet, ciseleur and pacifist, and, on his mother's side, of a landscape and animal painter; himself a painter of landscapes, practised wood-sculpture in order to provide a further outlet for the

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urge of his spirit. His graphic expression, however, has a glyptic appearance, and there is no doubt that merely flat draughtsmanship could not satisfy him. In later life, indeed, the modified form of drawing demanded for tapestry afforded him another avenue for the exercise of his peculiar talent.

Occupied in his earlier years with the problems of light adumbrated by Manet, he later came under the influence of the theories and practices of Sérusier and later of Paul Gauguin's synthétisme, but it was his inherent passion for three-dimensional expression, coupled with his mysticism, that led him to sculpture. Apart from his paintings, his drawings of Breton girls, for example, show a decided tendency towards a glyptic method with their clear-cut outlines, as if made with a chisel. He was, however, unlike the usual direct carver in wood ; he was no realist, but rather the offspring of the classical plastic tradition modified in a glyptic expression. His fine female nude, *L'Aurore*, with dorsal draperies and highly finished smooth surface, from which all marks of the cutting tool have been rigorously banished, is conceived entirely in the sophisticated modern classical spirit, rendered, however, with admirable naturalistic propriety. His busts—of Maurice Denis, the great decorator, of Antoine, of Vuillard—while realistic in their portraiture, are classical in expression. So plastic are these works that they have lost the character of wood-carving to a considerable extent and have more of the modelled style of work cast in bronze.

There is, however, another of his works against which this criticism cannot be levelled, *La Madeleine*,

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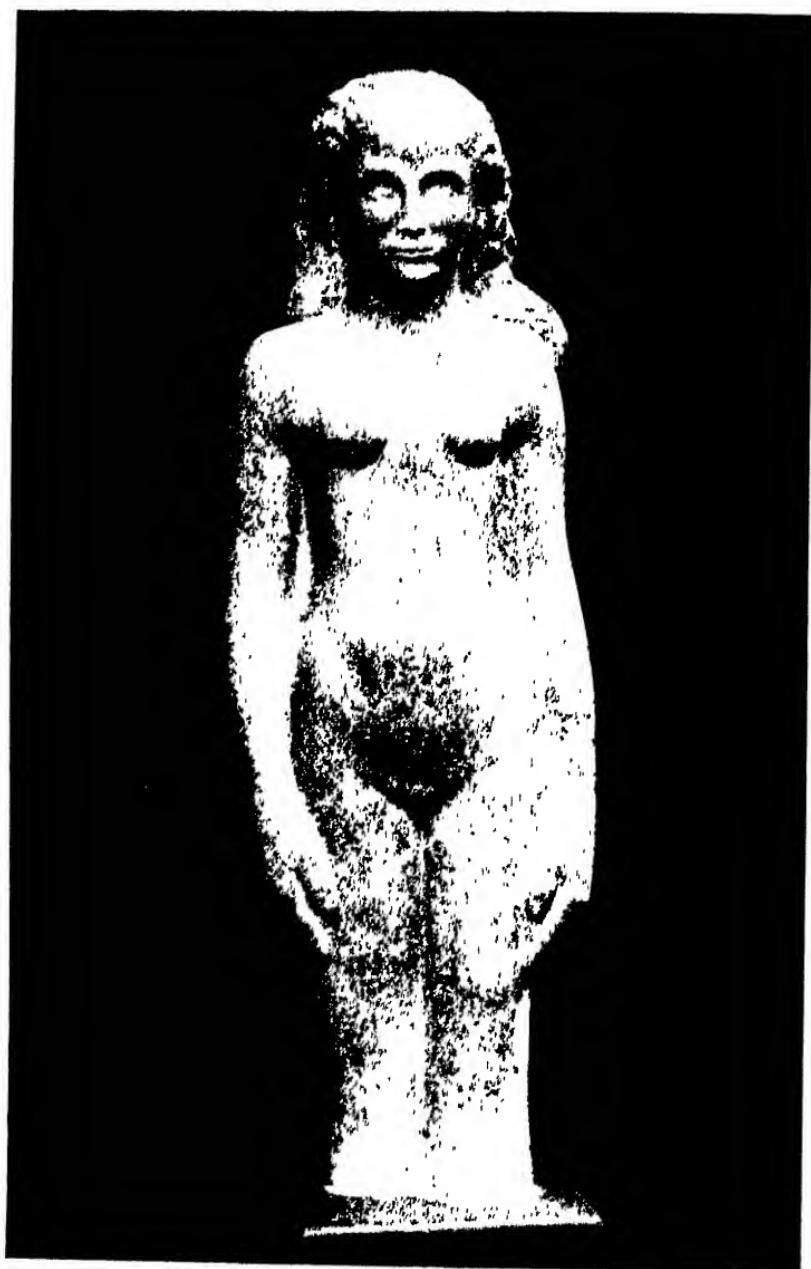
in the Lille Museum, a kneeling girlish figure in a modern frock with bare feet and flowing hair. It is smoothly carved, but has distinct glyptic quality, which is also possessed by a frieze relief, *Danse Bretonne*, which, interesting as it is in some ways, gives the impression, when compared with the busts and the figures, that Lacombe was more at home with the technique of *ronde-bosse*. An important work, however, consists of four bas-reliefs made in 1891, representing the history and mystery of life and its blind gropings after the infinite. The ideas expressed in this work were largely the result of Lacombe's association with the mysticism of Paul Sérusier, derived from the cloistered existence of the Benedictines. Absorbed for a time in his works of sculpture, Lacombe became again interested in painting owing to his association and friendship with Théo van Rysselberghe, the luministe. This resulted in a revision of his former ideas, which led to a period of more settled convictions lasting for more than twenty-five years. The War came and the disease from which he had suffered for long grew worse, and at length he retired to the religious house, in which his life of research was at length brought to a close.

Belgium and Holland occupy a position with regard to carving between those of France and Germany. The chief exponent is Baron George Minne, who was born at Ghent in 1866, and lives at Laethem St. Martin in East Flanders. From 1885 to 1895 he studied at the Academies of Ghent and Brussels. He works in bronze, marble and wood, and is a fine draughtsman. Mystic in character and allied to Lacombe in this



GEORGE MINNE

THE NUN



GIRL'S TORSO

HILDO KROP

Facing p. 205.

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respect, he finds, as many such have done, that he realises himself best in wood, and in the Salon Minne at Brussels his best pieces in this medium are to be seen. His Head of a Nun is well known, and his granite *Offrande*, a half-figure with closely folded arms, is a splendid example of the close-knit design so desirable in carved work. Marnix D'Haveloose is a Fleming and a modeller and carver, a true Bohemian with the joy of life and a passion for his work. He attacks any material with equal pleasure and likes the processes of carving. He was born in 1885 at Mal-deghem, studied at the Brussels Academy, and worked in carvers' workshops in Bruges, Ghent and Brussels. His works are in the Belgian museums, and one of his chief carved pieces is a very fine bust of a young woman.

One of the youngest sculptors practising in Belgium is Henri Puvrez, who was born in Brussels in 1893 and lives and works there. He has not as yet been officially recognised by the entrustment to him of a large piece of work, and contemporary Belgian sculpture has suffered by this neglect, for Puvrez is an original and sincere artist. It is worthy of note that in two countries such as France and Belgium tradition continues to hold a grip on art very hard to unloose, and it is not perhaps to be expected that Puvrez, a man untaught in the schools, merely a born carver who loves his work, should be recognised at his early age. His direct carving, however, is not unrecognised, for he has exhibited at Brussels, Antwerp and Ghent, as well as at the Salons d'Automne and Indépendants in Paris. He works in hard stone which he polishes, and

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coloured marbles, producing portrait masks, heads for decorative purposes and decorative reliefs. The heads vary in their naturalistic qualities, and the reliefs are subjected to simplification, having very little reference to correct anatomy, following only the general human form. In many respects they are primitive, always naive, never sophisticated. Puvrez is a modernist without a master. He abandoned cubism for the expressionism of the post-cubists, such as is practised by Gaston Lachaise in America ; such, it is claimed, as was practised by those who desired an outlet for the art-feeling they had in them before exact representation became possible by the invention and growth of a technique—that is, before art, but not before Nature. He does not copy Nature, but seeks to give to the emotions he feels an intensity which none but a pristine soul can feel ; to give the essentials only, to express feelings without any undue reliance on the representation of form, which, it is held, may detract from the vigour and emphasis of a primitive emotion, and interpose an element of alien beauty between the expression and the conveyance or reception of it. If there is sincerity in this doctrine—and in the case of Puvrez and Lachaise, and most of those who think as they do, there is no doubt—it becomes a matter of indifference as to whether all artists can or cannot draw in the academic manner, can or cannot reproduce within the naturalistic formula. His joy, anyhow, is in expressing himself and his ideas in some hard way ; and some rigid material attacked directly is the difficult way chosen by Puvrez. Difficulties are sought rather than avoided by the carvers ; diffi-

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culties are looked upon by them as opportunities for further discovery.

The artists who are carving in Holland are mostly the younger men, like A. Remiëns, M. Vreugde, J. C. Altorf, G. Jacobs van den Hof, in direct wood and stone work, and in architectural sculpture Theo van Reijn, Dirk Wolbers, J. van Lunteren, H. A. van den Eijende, C. A. Smout, Lambertus Zijl and H. L. Krop. A most prolific worker in wood is Tijpke Visser, who has carved a number of small pieces in teak, oak and ebony. This newer generation is fully alive to the most modern feeling in sculpture, both plastic and glyptic, and is in process of establishing a school which relies on the precepts of *taille directe*, as well as on the principles of aboriginal practice.

Of this school Hildo Krop is the head. In his work the forward movement reaches into the regions of the ugly which it is his mission to beautify. Krop is no sentimentalist, but a thoroughgoing workman who does not disdain the use of the mechanical tool so long as it does not produce mechanical work. In his hands, emphatically it does not, for his sculpture is as alive as any in Europe. He is a confirmed realist to the point of brutality, but is determined to subdue all natural form, however uncouth, to terms of beauty, if even the terms are merely those of technique.

Among all the wonderful young sculptors of Holland who are giving to their art an importance not exceeded in other cities of Europe, Hildo Krop holds a special place. His work from 1913 to 1916 on the Scheepvaarthuis at Amsterdam was so pronounced in character, so original in form and so practical, that his

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services were sought on all hands. In spite of every call on his time, however, he conserved himself so that he has been able to produce expressive works apart from the architectural on which he is so much engaged. Born in 1884 in Steenwijk, he, in his twenty-third year, began his travel-research in Belgium, Italy, and England. He studied with Jean Paul Laurens in Paris in 1907, and in 1908 returned to Holland to work with Bart van Hove. In 1911 he obtained the *Prix de Rome* and spent some time in Berlin working on marble and other carvable materials. He is essentially a carver, although he models ; a direct carver both for ideal and architectural work, and in this he approaches the custom of those early sculptors who did not dream of imposing a modelled study between themselves and their glyptic productions. With so much work on hand it is difficult, but Hildo Krop is modern enough to use any appliance which offers the chance of saving time ; he uses the pneumatic chisel. Only by time-saving has he been able to do all his bridge-heads and his school sculpture in Amsterdam, Rotterdam, and The Hague. By so doing he has been able to produce his studio work, sometimes applied, like the extraordinary marble clock for the Rotterdam Town Hall, and the busts in wood and stone, the figures and groups in marble by which he preserves his artistic soul alive. But even were this not so, there is sufficient artistry in his architectural work. His talents are architectonic and his ideal works have this quality in a high degree. Therein lies the truth of sculpture. It may be said by those nurtured on the neo-classic that his ideal of beauty is all wrong, that his expositions are

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kept low and are mannered in the somewhat arbitrary system adopted by the school.

Even more definitely mannered are the reliefs of G. Jacobs van den Hof—as is seen in a modelled dancer, the rhythmic effect heightened by lines enclosing the outline of the figure, and in *The Birth*, another nude. There is a bronze nude figure without arms or feet or top to the head which is a piece of research and, as such, interesting. But van den Hof's best work is glyptic. There are nude figures of women in teak and purple-wood, and a quaint mask in ebony; there are dynamic figures in limestone and, best of all, two exquisite heads of girls in polished freestone, full of delicacy and mystery, one of them so admirably carved as to have seized upon light and held it by strong shadow. There are few instances of impressionism in glyptic sculpture to compare with this.

Johan Polet shares with Hildo Krop the labours of architectural glyptic exploration. He, too, is a master of architectural form based on a close adherence to Nature, with a respectful feeling derived from the great mother. He, too, exaggerates form and selects the ugly subject for translation. Some of his pieces, such as the *Vrouw* figure and *Landarbeider*, are excessively uncouth and ugly, and all of them are exaggeratedly expressionistic, but it must be remembered that they are architectonic in their inception in order to appreciate what this form-research really signifies.

It is shared by the other young Dutch sculptors, all members of the flourishing Sculptors' Society, the Nederlandsche Kring van Beeldhouwers, of which

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there are sixty members. Theo van Reijn is the energetic Secretary, and he is also the Editor of an excellent series of small books called "The New Carving Sculpture of Holland." Of the Sculptors' Society, Dr. J. Mendes da Costa is the oldest member. Although his earlier practice was modelling, Mendes da Costa is also a carver. He is, moreover, the doyen of the new school, and responsible to a great extent for its initiation. He is an artist-craftsman working in metals and ceramics and carving in stone, in which medium he makes stylised portrait busts and statues and architectural adornments, but of a less advanced character than those of his more youthful *confrères*. All this progressive work belongs to the present century and it is practised by the women sculptors also, a prominent example being Lous Beijerman, whose groups on the architect Piet Kramer's Beijenkorf shop at The Hague and for buildings at Heilvo and Liehenhuis are as daring, ugly and realistic as any to be found in the northern countries. Her Fountain at Vento, designed by de Klerk, is more uncompromising than anything in Scandinavia.

CHAPTER XIII

DICTION OF MATERIAL AND PLACE : THE CATALAN ARTISTS

HERE is a distinctive mixed character in the modern sculpture of Spain. It is accounted for partly by the differences of feeling between Madrid, the academic centre, and Barcelona, the rebel centre, partly by the nationalism of these two, and partly by the internationalism bred of a training and residence in Paris. Most Spanish sculptors, having had their fill of Spanish instruction, set out for Paris. Some remain there ; some divide their time between France and Spain. Of the few that return, the majority are those who have become confirmed by museum study in the classical tradition. There is a great deal of classical tradition in Spanish sculpture generally, and a great deal of national tradition, which is, in reality, highly embroidered and ornamented classicism. There is, however, a more moderate class of sculptors who still retain their reverence for classical form, but modify it by their study of human form and humanity as it lives around them. This is found mostly among the Catalans, those who wish to maintain a separate artistic autonomy and who have for the most part been taught in Barcelona by Catalan professors. They may, like the generality of Spanish artists, have studied afterwards in Paris or Rome, but the Catalan grip has



RELIEF IN STONE

ENRIC CASANOVAS

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been laid upon them, and, generally speaking, the result is all to the good.

The Catalan artist, Enric Casanovas, after a period of ten years æsthetic research in the various fields of ancient and modern sculpture, began, at the age of thirty, his career as a direct carver. His first work in stone is a relief panel, *The Dance*, and from this he has proceeded gradually until at length most of his output is achieved by this method. Casanovas has a delightful personality and is willing to discuss the principles he applies to his work, concerning which he preserves a considerable modesty. He is a true artist, with no other consideration but progress in the path he has chosen. His studios contain always works in various stages of production, and always after Nature, which is one of the main considerations if also one of the chief difficulties of *taille directe*. He is an accomplished maker of portrait busts, and most of his other work is of the human figure, mainly the woman's. A Head of a Young Woman in marble, a typical direct portrait-study, was done in 1920, in which year he exhibited at the *Salon d'Automne* the very fine Torso of a Young Woman which is now in the Museum of Modern Art at Barcelona, a storehouse of many new and beautiful works of art, centred in that southern hotbed where artistic and political ideas are engendered with much activity, and where life is lived at its fullest. This torso is a study of a typical Catalan woman, her hair gathered into a thick, long plait which merges into the matrix of stone. It is a most pleasing naturalistic piece, with a charming simplification of, however, a not very advanced character. Another woman's head has rolls of

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hair on either side of the full face ; while still another is a young girl's head with the hair bobbed, and otherwise simply treated. These exhibit the Catalan type of the cultured classes, while in other essays in portraiture he has done women of the working classes and interesting heads of Majorcan women carved in stone from the Balearic Isles, and of women of Gosol and other districts in the Pyrenees. The Crouching Woman, Youth and Love, The Bath, and the modelled study of a nude woman making her toilet with the assistance of two attendants were all done before 1918.

Not only was Casanovas influenced in his earlier work by Meunier in the direction of realism, by Rosso in that of impressionism, but the later form of modelled simplification called impressionism as practised by Prince Troubetzkoy also held him, but even in this the itch for direct work is discernible, for he produced works in terra-cotta, the medium in which the plastic touch of the sculptor is indubitably retained, and an example is the piece called *Voyou*. This was in 1903, and the period of influence continued for about three years, after which he began to realise that he had not found his *métier*. He was not yet near enough to Nature and natural means ; there was still too much artifice in his art. It was then he turned to the common people of Catalonia, and the unspoilt naturalism of the type secured for him the new spirit, and, turning about for the means to express it, went back to the hewing and incising of stone, not necessarily for form, but for method. He was convinced true sculpture had not been achieved by other ways than this, and he resolved to commence at the beginning of the process.

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Besides the people of Catalonia, there were the blue Mediterranean Sea and the mountains, pristine and impossible of contamination by artifice. He slowly proceeded from the stone *Eros*, with its Roman taste, aided by the grace and beauty of the Catalan people and country, to overcome the resistance offered by the new materials in which he was working. He was concerned to humanise his work and to find the harmony of volume. His emancipation came at length with the production of a torso, in which he expressed his developed ideas of ideal beauty and made manifest his assured technique. The apparent diversity of the earlier period was supplanted by a unity of style for which the artist had been striving.

There were difficulties still, and will continue to be, for the earnest sculptor has always met with these throughout his days, and Casanovas is no exception. His difficulties, however, led to his successes. While at Majorca Casanovas found that the local stone was very difficult to cut and that it was extremely apt at splitting into layers, but was very beautiful in colour. One day he found a wonderful piece on the beach, water-worn and wet, and so exhibiting its colours and tones to perfection. This he carved into a life-like half-figure, *La Dame de Fornalutx*, which is his most typical piece of local work—most representative of character as well as material. The woman is in national costume, which is also illustrated in another full-length study of a woman carrying a water-bottle, *Mallorquina*, which, being a somewhat early work, is in bronze. *La Dame de Fornalutx* particularly exhibits the normal life and type of its subject without any exaggeration of costume

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or type or of picturesqueness, the artist being content with the natural effect of the characteristics of the stone.

To his humanistic researches in the Balearic Isles Casanovas added those of geology ; he sought for carvable stones and had his reverses. This was in 1916, and he worked more or less at a hazard in a hut beneath the orange trees of the island, seeking perhaps circumstances as primitive as possible, although but subconsciously. Then he went to Roussillon, Pyrénées-orient, French Catalonia, with mountains rising to 6,000 feet nearby, and continued his mineralogical as well as his humanistic studies, and in these investigations he at length satisfied himself as to the truth of harmonic statuary.

It is clear that Casanovas arrived at the stage of direct carving progressively and did not adopt it, as its exponents are sometimes charged with doing, as a catchphrase or a peg upon which to hang loose principles and looser technique. He has a horror of prejudice and, I have no doubt, if a more dominating conviction assailed him, he would accept it. In the system, it must be admitted somewhat barely and inadequately, defined by the phrase *sculpture en taille directe*, Casanovas sees, above all, the necessity of maintaining purity and clarity in the expression of life in a static sense, without which it is impossible to maintain the principle. The great fragments of the Parthenon are, among other things, the logical outcome of archaïsme informed by a later and greater humane culture. It is necessary for the sculptor to work in this sense, to discover the primitive reason of sculpture and

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to adapt its force and structural harmoniousness by means of our modern sensibility.

Against this there are the conditions of modern life and work, with their pressing necessities, but these should be made use of to achieve a deeper and more philosophical result, and the satisfaction of being able to do this to such an artist as Enric Casanovas is sufficient reward for the tiresome and toilsome ways that have to be explored in the doing. The faculty of research leads to truth, and in the torsos and half-figures, the groups of mother and child, the busts and reliefs in the studio of Casanovas are the proofs of this research. At Amsterdam in 1922, when Casanovas helped to organise the exhibition of Catalan work and was there in person, his stone *Noia Nua*, the beautiful expressive torso, was recognised as the concrete exposition of the æsthetic principles he advocates and practises. This work was seen at the Barcelona Art Exhibition in 1920, when Casanovas was given the honour of a special salon, in which were eight of his works in stone, marble, bronze and plaster.

His latest exhibition was in 1924 at the Salon Camarin in Barcelona, and an important work of this time is a relief carved direct of two figures in the nude, a male with bow and a woman, destined for the new house of a friend among the pines of the beautiful Catalonian coast. The three principal stages of the carving of this work afford an instructive insight into the method of direct attack and its result.

Joan Rebull is another Catalan direct carver, and his work largely consists of heads of men and women

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fabricated out of the hardest and most intractable materials, such as diorite, basalt and granite.

Paris is a city of intimate extremes. Amidst the dull samenesses of streets of small shopkeepers, small schools, small makers of every-day utensils, by the side of a shabby church, a dusty square, precipitated from a brisk omnibus, you suddenly turn into a byway and find yourself in a weed-grown pathway leading to a studio door, or, more abruptly, a knock on a door or a prolonged push of an electric bell directly from the *pavé*, will gain you access to a great artist working on a great piece of sculpture—great in weight and in bulk, and great in achievement. I found Hernandez in this fashion. He was expecting me, and so, almost without a word, I was confronted with his work. A beautiful model was sitting for him, a bather in a costume somewhat strange, I thought, for a model of a sculptor, but I soon understood. Hernandez was exercising his mastery of glyptic. Over the skin and flesh of the living woman he was creating with chisel and hammer a soft vesture of silk. And in granite ! Soft flesh of woman ; soft silken covering to it : the result in the hardest of carvable materials, soft flesh and silk. I stood and regarded this artist who could do this thing direct. What a power of adaptation of skill to idea he had ! A quiet, stodgy Spanish figure of a man, reserved but friendly, soft and hard, slow and quick, reminiscent, reticent, knowledgeable, or how could he have adapted his technique to the direct interpretation in form ? But he had been working for long years and knew his job. Working in front of animal and human models, and splintering out of fracturable materials a



WOMAN'S HEAD

JOAN REBULL



KNEELING WOMAN

MATEO HERNANDEZ

Facing p. 219.

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suave representation of Nature's beauty of form. His technique had to be exact and fully informed for such work ; he had to know, and remember while he worked, what bones and muscles contributed to the shape before him. He had to know the anatomy of that beautiful model, the structure that provided those planes and lines. And so, eating and drinking a little unconventional luncheon, I watched this direct carver *par excellence* directly at his work of revealing and enhancing the beauty of a woman's form by veiling it in a tight-fitting bathing suit.

Living in Paris and working in Paris, the Spanish sculptor, Mateo Hernandez, is one of the direct carvers who is essentially in accord with the French coterie, and, on a larger scale, is entirely of the same spirit as François Pompon : a naturalist, an animalier, a real student of animal life. He is more, for he not only treats man and woman in his portrait busts and statues, but paints as well. He was born at Bejar, Spain, in 1889, the son of an architect-constructor in granite, has always worked alone and has never frequented any academy or school. His early acquaintance with almost the hardest substance commonly used by the sculptors, granite, he has improved upon until he has become one of the masters of the art, and in his mastery he resembles the men of old who worked laboriously on this attractive if somewhat intractable material. He began to exhibit before he was twenty, having chosen stone as his material and Christ Agonised as his subject, which he treated in wood in the year following. He attacks these materials with equal gusto, and with joy in the change from one to the other. He works direct not

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only in his actual carving, but direct from his models ; he sits at his block of stone in front of the cage in which he finds the bird or quadruped he is engaged upon. There is a unity of expression in all his pieces which is maintained with the greater consistency, and his method of simplification occasioned by the materials he uses by no means detracts from their interest. He reduces anatomy to the minimum requirements of effective construction and expression, and makes for himself an accomplished convention by which it is easy to recognise in his work its truth and its beauty. He delights in pure form and produces it with a continuity of line which is rare. It is the form in bird, quadruped and biped which attracts and entralls him ; naked form. He is unconventional in his life, but no Bohemian, living as simply as a workman in the Cité Falguière.

The record of his work since 1920 is to be found in the catalogues of the Salons des Indépendants, d'Automne and Société Nationale. A nude in wood and a nude bas-relief in stone begin his series of mature works ; a ruffled moufflon, the Corsican sheep, known also in Greece ; a frieze of lions, a lioness, all in stone, must be added to the list of a prolific exhibiting year, which is further increased by the works in granite—two vultures, a condor—and a panther in black, as well as a portrait of Señor Alvaro Yáñez, and another portrait of a woman in green.

In 1921 the ruffled moufflon again appears in the form of a bas-relief in stone, an eagle in diorite and a crane with crest and a magnificent hippopotamus in black granite. In black granite, too, is a beautiful

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Kneeling Nude Woman, a stately piece of glyptic work, and a portrait of Señora Nina Yáñez, and, in diorite, of Señor Oliverio Girondo. To 1922 belong a portrait bust in red granite of Señora de Lascano Zegni, and a marabou in black. All these works are carved direct in the materials, and all are from Nature. The best of the portrait heads is that of Señor José Ramon Garcia, a striking presentment with simply realised planes. One of his bird portraits is in the Luxembourg, and he has also carved a characteristic chimpanzee.

He was adequately represented at the Paris International Exhibition of Decorative Arts in 1925 by his black Java panther in diorite, his sea-lions in black granite, exhibited as garden ornaments of the Spanish Pavilion. In his case, as in those of Casanovas and Joan Rebull, his work always reflects the real character of the materials he uses, just as in Egyptian hardstone sculpture, and it is when the softer stones and marbles are employed that the glyptic becomes suaver, more graceful, less uncompromising and apparently less difficult. When the artist chooses by preference to work in marble, as certain of the Finnish and Catalan sculptors do, the difference is easily noted, but in both these cases the younger men have further qualities which render their work conspicuous. They go back beyond the age of sophistication for their inspiration, as Jaume Otero does.

Standing almost alone in his fanciful spirit and in his highly developed decorative sense, Jaume Otero represents a compromise between the neo-classicism of Bernini and that of Versailles, but he has a more

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primitive desire to which he occasionally succumbs, as in the head Joventut, carved in marble, and this and two or three other heads of women denote a love for an earlier period of Greek art than that which actuated Bernini. But classical as is the form of most of Otero's work, it is so imbued with a love of life as the artist finds it around him as to give it an essentially modern feeling. The group of two nude women holding baskets of fruit on their shoulders in the Museum of Modern Art at Barcelona, with its support decorated with flowers, called Jovenivoles (Young Things), is full of the joy of life. The execution is exquisite. It may be over-refined, worked up to a pitch of finish very rarely found in modern sculpture, just as is the astonishing statue of the girl holding her wreath of hair above her head and providing an almost straight line on the right. The richness of the charm of these two highly fabricated works is, nevertheless, quite undeniable; their harmony of structure and particularity of execution raise them to a height of artificiality, which is, however, definitely discounted by their obvious *joie de vivre*. Other of Otero's statues are of a more sober mien, but there is one, called La Nena del Cistell, a nude walking girl carrying a basket of flowers on her head, full of action and laughter, which forms a link between the joyousness of Jovenivoles and the Greek calm of La Noia del Ramet, the still nude girl figure, holding a spike of flowers in her right hand—the only adjunct to the work—and the placidity of the draped woman figure holding bunches of fruit, called Tardor. Of a different character, the marble panel, Harmony, is no less attractive; the three young nude

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girls singing and playing on the pipes are quaintly rendered in relief with some flowers and leaves, and the flow of the lines of the work accord with its title. In its pure style it may be said to resemble the reliefs of Bartholomé, and there is no doubt that the *Monument aux Morts* and other works of the French master must have afforded sympathetic study to Otero ; but there is a further reference in this relief to those of Joseph Bernard. It can be classed with the work of Bernard in that it possesses the same pagan aloofness. This archaic paganism is the more remarkable in Otero, as in his early years he worked in the studio of Fuxa, who devoted much time to religious subjects.

Otero became a member of the *Salon d'Automne* in 1921, and the following year exhibited *Aube*, a statue in *Lens* stone, and in 1923 *The Idol*, in *Senozan* stone. At the 1921 *Exposicion* at *Barcelona* he exhibited a Head of a Woman in marble carved direct. Unlike the other Catalan carvers, Otero is not greatly concerned with materials as such. He does not agree to the proposition that with the advent of pure white marble, devoid of polychromy, sculpture began to decline.

Joaquim Claret, though primarily a modeller, like his master, Maillol, has resorted to carving, and his grave figure in the cemetery at *Comprodón*, his birth-place in *Gerona*, and another work in the cemetery of *Maullen* are in stone, and his relief in the cemetery of *Montparnasse* in *Paris* is in marble. Some of his small groups in *terra-cotta* are mounted on carved stone bases.

The traditional modeller-sculptors of Catalonia and the rest of Spain include many well-known names,

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whose owners are doing some of the finest work of its kind in Europe. José Clará, in his new public statuary for Barcelona, has enhanced a great reputation during the last ten years. He was made a full member of the Royal Academy of Fine Arts at Madrid in 1925. He is a prodigious worker, and divides his time between Madrid, Barcelona and Paris, where he has always been *persona grata*. In his earlier years in Paris he entered, puzzled but joyful, into the problems of the time and place. He was not one of *Les Fauves*, though no less inquiring of mind. He is of a more philosophical turn, and recognised certain difficulties of modern life which tempt the artist into facility and sometimes into bluff. While thoroughly cognizant of the value of self-carving, he avoided association with the school of *taille directe*. He carves direct himself, but believes that the means is less important than the result, the technique less than the spirit and construction, the qualities which count always first with him. Beautiful results are obtained by direct carving, but they are the result of the triumph over matter rather than of matter itself, but exaggeration puffs up a bad design, as being better than a good one, merely because the former may have been carved direct. This is merely vulgar, and Clará will have none of it ; he must have a fine modellage and solid construction, actual and ^{ideal} aesthetical. He loves marble and has worked on it for thirty years, directly and indirectly. His usual course is to make a preliminary sketch model, which, in his opinion, does not conflict with the idea of carving direct from Nature. The two processes, he contends, are not in opposition.

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Clará's concern is to make matter live, to create beauty greater than he sees in Nature, to analyse Nature and to build up from the elements of Nature's beauty a synthetical idealisation. He succeeds in revealing the artist's conception of exquisite form and represents it in a variety of carefully chosen subjects. Clará has the advantage of expressing himself equally well in both modelled and carved work. His figures are compact of fine line and ample and supple mass. There are no dyspeptics among his models. His subjects are robust, febrile, noble women, and his art is a fitting monument to the eternal beauty of womanhood. In its honour he spares no pains, and journeys to the quarries of Carrara in search of the most beautiful blocks of marble out of which to carve his ideals.

The maquette in bronze in the Luxembourg of the marble statue *Crépuscule* in the Museum at Santiago indicates how Clará enlists both plastic and glyptic in his desire for complete expression as occasion demands. That something is lost cannot be denied, but a balance is achieved. In the result, it is to be observed that Clará's work in marble and stone exhibits more of a plastic character than glyptic ; it is beautiful modelling rendered into terms dictated by rigid materials ; modelling modified by material, but not suggested by it. Clará is not intrigued so greatly with new form as with new ideas in form, and he has certainly been successful in presenting a fresh aspect of form-beauty to the world. His sculpture is essentially individual and characteristic.

In his earlier monuments the classic calm combined with generous naturalism of his earlier statues, such as

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The Goddess, and *Divinité*, is sacrificed to a florid dynamism demanded in Spain, a characteristic of the period. All this floridity and flamboyancy is omitted in Clará's latest architectural work, which serves to decorate the Place de Catalogne at Barcelona. This change was made possible for the artist because of the highly developed art sense of the Catalans, whose schools of sculpture and painting are as advanced as any in Europe.

There are some half-dozen works in bronze, terracotta, marble and stone produced by Clará during the last four or five years which show a very marked modernistic advance, not only in style but in material. A typical example is the bronze Bather of 1925, a female figure on her knees which, but for its title, is an essay in pure form-research such as Maillol and Frank Dobson indulge in, with definite sympathies in the direction of realism. This piece, two fine female torsos, the typically Catalan *Jeunesse*, and a very attractive sitting statue of a girl called *After the Bath*, carved in stone and stylised, place José Clará in the front of the modernists. By the gradual elimination of the inessential and of the unnecessary, he has established a veritable synthesis which accords with the inquiring but constructive spirit of the age.

During 1925 Clará made the great nude man at Barcelona which commemorates the Spanish volunteers who fell in the War. The years 1926 and 1927 he devoted largely to smaller pieces, such as two women's torsos, a Bather and Repose, and 1928 and 1929 to a study of a Young Woman, and Fertility. His stone statues of women in the Place de Catalogne are essentially

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characteristic of the Catalan spirit rendered in sculptural terms. During these years he made many drawings, and in 1929 an album of drawings of the plastic poses of Isadora Duncan, containing many direct studies, was issued privately.

Another distinguished carver-modeller with classical naturalistic style is Frederic Marés-Deulovol, who is also a monumentalist. He is one of the professors of the School of Fine Arts at Barcelona, and was born at Port Bou Ampurdan in Gerona in 1893. After a brilliant studentship, he was given scholarships which enabled him to travel in Italy, and so his classical style became confirmed. He has received awards at San Francisco and San Diego, as well as at Barcelona and Madrid, and his works have been purchased by the city of Barcelona. His architectural work includes several tombs, carving on the Post Office of Gerona, and a Dance Fountain for Barcelona, and he has made a number of statues. His most beautiful work is *Ritmo*, a life-size statue, semi-nude, of a woman, and another work also in marble is the torso of the same statue. This is an interesting instance of the desire of the sculptor to get at the exact æsthetic of his subject, in this case rhythm. The long length of simple drapery descending from the right shoulder to the right foot and then distributed diaphonously over the whole of the extended left leg, gives most adequately the result desired. The statue is fine, but the torso is more expressive and more noble.

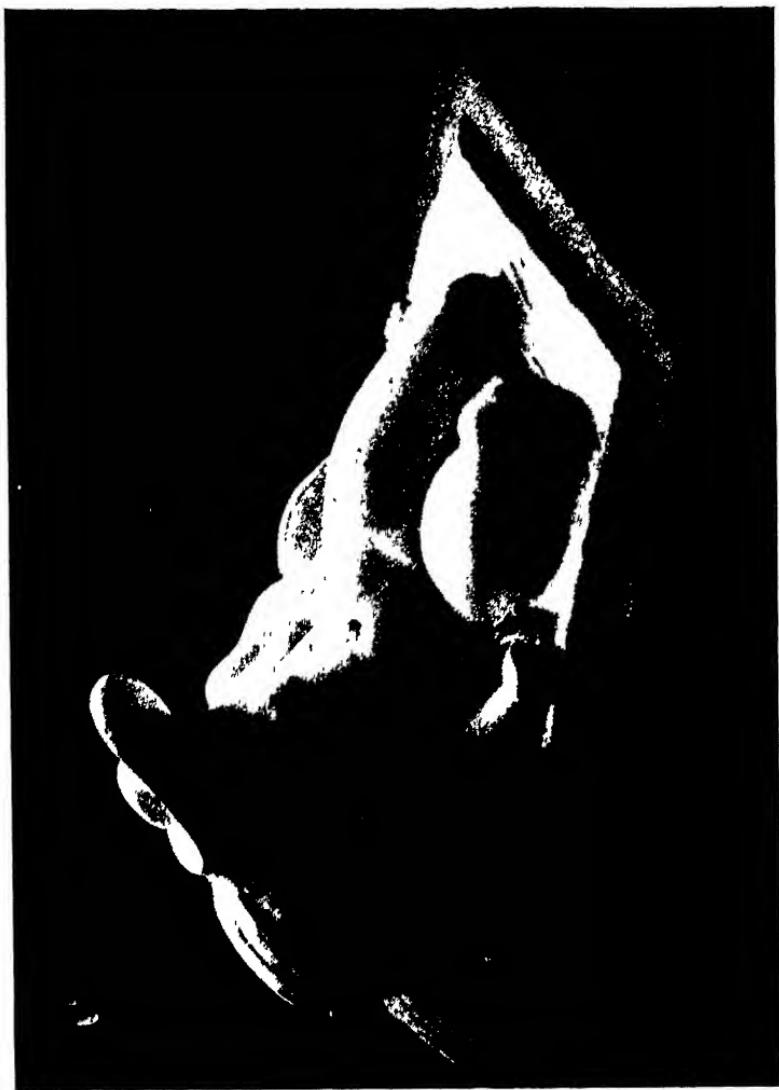
José Duñach, a native of Barcelona, is one of the classical-naturalistic school. At the 1922 Salon de la Nationale des Beaux-Arts he exhibited his *Pomona* in

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stone, and in the *Salon d'Automne*, a statuette in bronze, for he is a modeller-carver. *Pomona* is his best work, finely conceived and executed. The classical touch is retained in the treatment of the stone matrix, over which the right arm is flexed. An admirable solidity, suited to the medium, is maintained, and there is no through cutting. The figure is full and generous, and the artist has imparted to it a moderate and charming amount of decorative feeling.

This feeling is strongly expressed by Ignacio Pinazo in *The Offering*, a marble statue, the headdress of which is copied from that of *The Lady of Elché* in the Louvre, the most beautiful example of ancient Iberian art. Another fine example in veined marble is his *Estudio*, in which a considerable portion of the matrix remains, the legs of the figure only partly emerging. The large group known as *Valencia*, after the sculptor's native place, where he was born in 1886, is in the full florid style of the later nineteenth century Spanish work, overburdened with detail and superfluous ornament. Pinazo works directly in marble and wood, and prefers doing so to modelling. He finds that he can best reveal his sense of form by glyptic execution, which he pursues with enthusiasm.

Often considered as a member of the Catalan school, Pau Gargallo is one of the most interesting and various of the Spanish sculptors. He lives in Paris and works there in three capacities, which, however, do not clash. Firstly, he is a metal-worker, engaged in subduing into form the recalcitrant sheets of copper and iron with which he creates new forms : forms never dreamed of in the philosophy of the past ; forms which used to be



PAU GARGALLO



THE WATER CARRIERS

PAU GARGALLO

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claimed for cubism by the prophets of that philosophy. Secondly, he models in clay, and wax, and thoroughly realises the synthetic method of construction. His bronzes are remarkable for their beautiful surface finish and patina, the work of his own hands.

The third aspect is the most important, although, so far as method is concerned, the least unusual—the carved work, the final expression of the artist's sense of beauty, arrived at with anguish and privation. Pau Gargallo's lifelong desire has been the expression of his intuition of pure form, and he has achieved it in at least four fine works : the Torso of a Young Man in bronze, modelled, therefore ; but more securely as well as directly in three impressive works in marble : *Dormeuse*, *The Bather*, and the group, *The Water Carriers*. Magnificent construction and fervid hand-work have made these great pieces of marble statuary such as are seldom achieved, for pointed marble is never other than lifeless. These things live ; they are lifelike, stylised a little after their author's fashion, but never to distortion or even exaggeration. They are entirely naturalistic and completely expressed by masterly handling. There are few examples of carving of pure naturalistic form in marble finer than the form structure of *Dormeuse*. With these Pau Gargallo takes his place in twentieth-century glyptic art—a high place. It is a special place, for with all his intense seriousness he has so fine a sense of humour that he sees the fun of life as lived in Paris and other centres of pleasure to-day, and to the *Dormeuse* he has somewhat flippanently given a large Spanish hat, which, by all the laws of congruity, should be immensely *de trop*. But it is

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not *de trop*; it is deliciously all there and thoroughly justifies itself by its aid to the general form of the statue. Again, in The Water Carriers of 1925 we have a marble group of a woman and girl, nude, carrying no less than five pitchers between them. The figures are isolated, and there is through cutting; it is greatly daring for a glyptic work, and yet it is so truly monumental that it completely succeeds. Amongst all the admirable carving of the Catalan and Spanish school, none is more authentic than that of Pau Gargallo.

Francis Artigas Dernis is also a metal-worker, and has made some charming heads and figurines in silver. He, in addition, carves in wood decorative panels, statuettes and groups of figures, more or less naturalistic, and some of them in polychrome, with patterned draperies and on ornamental bases. He was born at Barcelona in 1887, and was from 1906 for seven years a student at the School of Art, where he is now a teacher, as well as at the Technical School and at the Deaf, Dumb and Blind Institution. His work has been exhibited at Barcelona, Madrid and other Spanish cities, and in Paris from 1917. A particularly interesting piece of his carved wood is a group of three women with naturalistic treatment seen at the Fine Arts Circle in Madrid.

In Spain the craft of carving is pursued with avidity, although the country possesses a large number of most accomplished modellers for bronze. This is partly due to the persistency of the Spanish nature. For hundreds of years carving in Spain has been a national avocation, and to-day that admirable persistency is maintained.

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